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ILLUSTRATIONS

OF THE

BUILDINGS OF LONDON:

WITH

AND DESCRIPTIVE ACCOUNTS

OF

EVERY EDIFICE.

BY J. NICHOLSON AND J. BRITTON.

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THE SECOND EDITION, GREATLY ENLARGED,

AND REVIS'D.

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golarli il per se stesso, avrebbe giovato

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ILLUSTRATIONS  
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PUBLIC BUILDINGS OF LONDON:  
WITH  
HISTORICAL AND DESCRIPTIVE ACCOUNTS  
OF  
EACH EDIFICE.

BY PUGIN AND BRITTON.

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SECOND EDITION, GREATLY ENLARGED,  
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VOL. II.

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KING'S HEAD COURT, GOUGH SQUARE.

Fine Arts.  
Merrill  
10-26-53  
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# COMMERCIAL AND CIVIC BUILDINGS, &c.

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## THE CUSTOM HOUSE.

THE present structure is a spacious, commodious, modern edifice, built on the northern bank of the River Thames, at a short distance east of London Bridge, and west of the Tower. It will be unnecessary to describe the different buildings which have been previously raised for the offices of the customs; but it may be expected that we should notice them. According to Stowe and Strype, the first was built by John Churchman, one of the sheriffs of London, in 1385. After the great fire of 1666, “a magnificent” building was erected at an expense of £10,000. In January, 1714-15, this was burnt, with about one hundred and twenty adjoining houses, and vast damage done. A new one was soon erected of increased dimensions. It is described as being one hundred and eighty-nine feet in length, by twenty-nine feet in depth, and with a “Long Room up stairs almost the whole length of the building,” *i. e.* one hundred and twenty-seven feet by fifteen in height. This edifice, like its predecessors, was destined to conflagration; and was actually consumed, just a century after the former, on the 12th February, 1814, with its immense property of valuables and curiosities.



Previous to this event, it had been the intention of Government to erect a new, more convenient, and extensive Custom House. Estimates and designs had been called for, and several plans presented. In May, 1812, the Lords of the Treasury gave their approbation to the designs of David Laing, Esq., from which the present structure has been executed. Its site is a little to the west of the spot where the last stood, on freehold property of the Crown.

An act of parliament was passed, 52 Geo. III. "for purchasing legal quays, and for enlarging and improving the public ways" in the vicinity of the Custom House. The money expended in the purchase of land and premises, was £41,700. The original estimate of the cost of laying the foundations, and of erecting the superstructure, was taken at £228,000. The building was submitted to public competition, and the lowest tender was £165,000, exclusive of contingencies and of the foundation. For this sum Messrs. Miles and Peto contracted to complete the works within a given time. Boring for, and laying foundations, were commenced August 1, 1813. These operations led to the discovery of three distinct lines of wooden embankments within the range of the existing wharfs, and showed that the ground had formerly been part of the bed of the Thames. Piles\* were driven, at intervals of three feet apart, over the whole surface of the foundations. Sleepers were laid on the heads of these piles, filled in with brick-work, and covered with a tier of planking. On the footings of all the walls was laid a tier of oak chain bond, measuring twelve inches by nine, dovetailed, halved, and corked, and which rendered the counter-arch in the foundations unnecessary.

\* Beech was used as the most proper wood for making piles, being peculiarly durable under water. These piles were about thirty feet in length, nine inches in diameter, and were used green with the bark on.

The old sewers being necessarily cut off, a general drain of large dimensions was constructed in their room. This sewer, passing along Thames Street, branches down the eastern and western gateways, and discharges into the river all the drainage of the building.

The first stone of this national structure was laid at the south-west corner, October 25, 1813, by the Earl of Liverpool.

In the construction and arrangement of the superstructure, the Architect endeavoured to consult utility and convenience in the classification and combination of the numerous offices and departments belonging to the establishment. In the interior, decorations have been spared, except in the Board Room, as inconsistent with the character and purpose of such an edifice. The north elevation is plain and simple, affording, by a "continuity of outline and great breadth of parts, a bold and imposing façade;" and the same observation will apply to the composition of the east and west ends. The principal or southern front required more ornament, as being seen in various aspects from vessels in the Thames arriving from all parts of the world; and thus presenting itself to the notice of foreigners on their first approach to the metropolis by water. The decorations here, however, have been sparingly introduced. The centre of this front, which forms the exterior of the Long Room, is quite plain, except the space above the entablature, which is ornamented with figures in basso-relievo and in alto-relievo, in two compartments, of an extent probably unparalleled, executed by Mr. J. G. Bubb. The western compartment contains a series of groups of allegorical figures, with their appropriate attributes, alluding to the national commerce and power. The eastern compartment consists of a continuous assemblage of figures in varied costume, representing the nations

with which the commerce of Britain is chiefly carried on. Over these, in the centre are two recumbent figures, representing Industry and Plenty, which support a very large hour-dial. Below them is a tablet bearing the names of the founders of the building, and the date of its completion, in bronze letters. In the ground-floor of the centre is a bold projection, which distinguishes the entrance to the King's Warehouse, and forms an appropriate support to the Imperial Arms sustained by the Deities of the Ocean and of Commerce. The wings are varied by the introduction of hexastyle detached colonnades of the Ionic order, the projections of which are bold and massive; and thus intended to harmonize with the general character of the front, and keep up the unity of the design.

In adjusting the warehouses and cellars, objects of the first importance, great difficulties occurred. Large dimensions, and peculiarities of structure, were requisite for the custody and preservation of various kinds of merchandise. The subterraneous warehouses are placed to the south of the edifice, forming altogether a solid and massive crypt, or undercroft, subservient and subordinate to the principal building. The repeated destruction of preceding Custom Houses by fire showed the necessity of adopting precautions against the recurrence of such accidents. For this purpose the basement floor has been vaulted, and groined in brick-work, throughout. All the passages, lobbies, &c. are constructed in groined brick-work; they are also paved with stone on the ground-floor, in the first story, and in the second and third stories. Provision has also been made for stopping the communication of fire between the wings and centre, by means of iron doors, so constructed as to be readily closed.

The Long Room is one hundred and ninety feet in length,

and sixty-six in breadth. It is formed into three square compartments, divided by eight massive piers, which reduce the span of the ponderous roof, and indeed form its sole support. Each compartment terminates in the frustum of a dome, springing respectively from four segmental arches. The central dome is the loftiest, being fifty-five feet high. Instead of a single grand entrance to the Custom House, two distinct public entrances, having double flights of steps, for the convenience of uninterrupted ingress and egress, are provided in the north front. Besides these there are convenient entrances in the centre of each flank; and two in the south front, affording access from the quay and the river. Each of the principal entrances opens to a grand staircase leading to a lobby at either end of the Long Room. (See Plans.)

The south front is executed in Portland stone; the piers and springing stones are granite. The architect states that every precaution has been taken to insure the stability and duration of the edifice.

The number of officers and servants of all classes belonging to the Custom House cannot be specified here: but from the plans and elevation of the building, it may be inferred that accommodations and arrangements are made for a very large establishment. Besides nine commissioners and a secretary, there are—a receiver-general, an inspector-general, a great number of comptrollers, cashiers, solicitors, inspectors, registrars, collectors, surveyors, clerks of various degrees, landing-waiters, &c. amounting to at least three hundred persons.

The accompanying *Plans* in PLATES I. and II. will show the arrangement and comparative sizes of the numerous apartments on the two principal floors; whilst the elevation of the south or *principal front*, and the *section of the great*

*room*, serve to illustrate the character of the architecture and adornments of this public edifice.

#### REFERENCES TO THE PLANS.

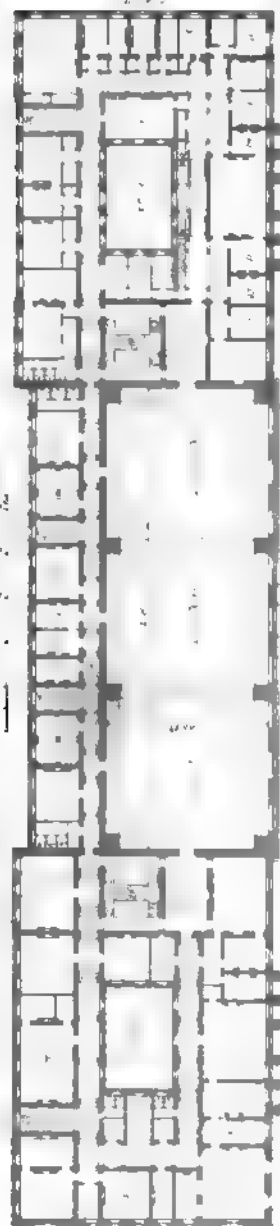
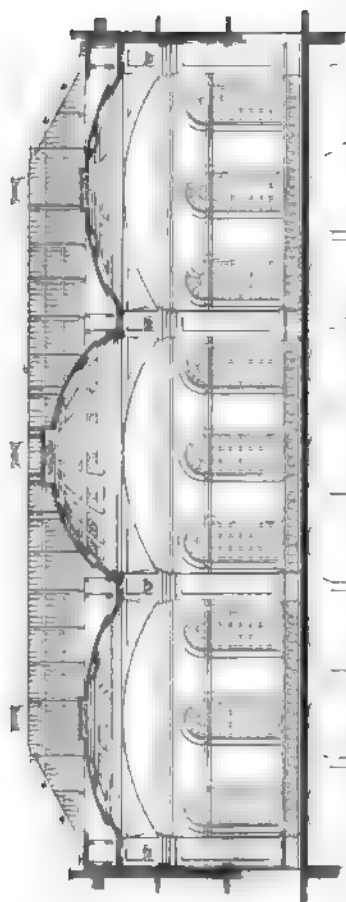
PLATE I. *Section of the Long Room; and Plan of the Principal Story.* 1—9. Pay Offices, &c. 10. Treasury. 11. Bench Officers' Rooms. 16, 36. Great Staircases. 17. Accountant of Petty Receipts. 18, 19. Surveyor of Sloops. 20. Registrar General of Shipping. 24. Surveyor of the Acts of Navigation. 25, 32. Strong Rooms. 27. Comptroller inwards. 28, 29. Surveyor of Buildings. 30. Collector outwards. 33. Trinity Light Office. 34, 35. Bond Office. 38. Board Room. 39, 40. Chairman's Ante-Rooms. 41. Committee Room. 44, 45. Secretary's Rooms. 46—53. Western, Northern, Whitehall, and Plantation Clerks' Offices. 54, 55. Minute Clerks' ditto. 56. Clerk of the Papers. 57—59. Petition Offices. 61. Messengers, &c.

PLATE II. *Elevation of the South, or Water Front, and Plan of the Ground Floor.* 1. 1. Entrance Halls. 2. 2. Great Staircases. 3. 3. Halls. 4. 5. Landing Surveyors. 7. Wood Farm Office. 8. Tide Waiters' Room. 9. Tide Surveyors. 10. Inspectors of the River. 11. Gaugers. 12. Landing Waiters. 13. Warehouse. 14. Coast Waiters. 15. Coast Office Long Room. 16. Coast Bond Office. 17. Warehouse. 18. Coffee Office. 19. Housekeeper's Office. 20. Searchers' Clerks. 21. Merchants' and Brokers' Room. 22. Comptrolling Searchers. 23. Appointers of the Weighers. 24. Office for printed forms for the Plantation Department.

The Architect of the Custom House published, in folio.

# FIGURES OF LONDON PAIR BUILDINGS

SECTION OF THE PAIR BUILDINGS



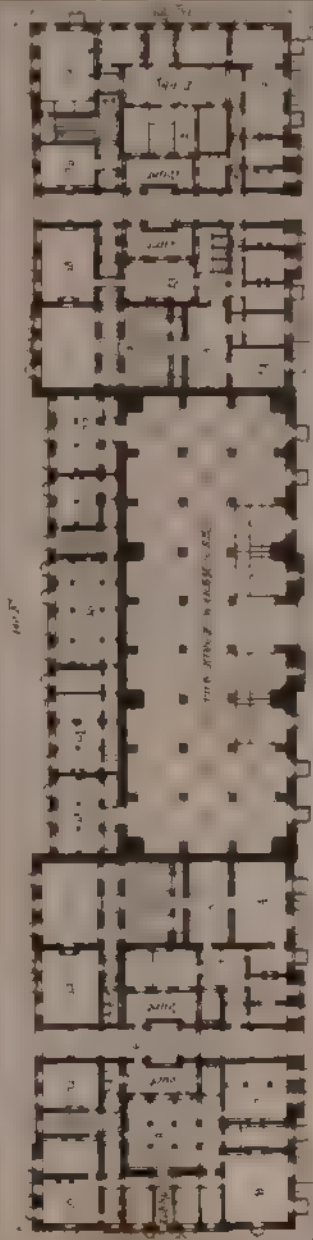
SECTION OF THE PAIR BUILDINGS

FIG. 10. (a)

FIG. 10. (b)







Plan of the second floor

Scale of feet

NOT TO SCALE



1818, "Plans, Elevations, and Sections, with an Historical and Descriptive Account of the Edifice," from which work the chief of the preceding narrative has been derived.

J. B.

---

On the 26th of January, 1825, a portion of the floor of the Long Room, about forty feet across, and twenty lengthwise to the apartment, gave way between the hours of nine and ten in the morning, and fell into the King's Warehouse beneath. This accident, by which, very fortunately, no person was injured, was occasioned by the arches of brickwork supporting the floor not being sufficiently strong, and also weakened by the loosening of the earth by the previous high tides. Notwithstanding that the actual damage was confined to an inconsiderable portion of the entire area, it was deemed expedient to rebuild the Long Room, and basement beneath it; and Mr. (now Sir Robert) Smirke was entrusted with the execution of the repairs necessary to put the building into a state of perfect security. He did not, however, think proper to adhere to the design of his predecessor; in consequence of which the centre compartment of the river façade has become altogether different from the representation given of it in the second of the annexed plates, the wings alone remaining according to the original design. Still, with the assistance of that elevation, we shall be able to convey a sufficiently clear idea of the alteration which has been made.

Instead of exhibiting as formerly nine large windows, the exterior of the Long Room has now thirteen, arranged in five divisions; viz., five in the middle compartment (which has a

prostyle hexastyle before it of the same order as the wings), three in that on each side of it, and one in each of the ends or parts adjoining the wings, which are distinguished by antæ. Of these windows, those in the centre and ends have cornices and consoles, the intermediate ones architraves only. It should be observed too, that they differ from those in the wings not only in having dressings to them, but in size, being somewhat larger, though not so much so as to seem thereby intended to carry with them any distinction; yet enough to make their cornices range with the string course in the wings: therefore had the whole of them been uniformly finished by the addition of that member, the line so indicated would have been preserved throughout. There is no second tier of windows below the entablature, as in the wings; but there is a series of upper windows, in what may be considered an attic story, substituted for the original attic or podium, which was ornamented with panels in relief, and certainly one of the most effective features in Mr. Laing's design. If we further add, that a plain doorway has taken place of the arch originally forming the entrance to the warehouses in the basement, we have said quite sufficient to show the great dissimilarity between the two designs.

No doubt, the second architect was seduced into the change he has wrought, by the idea that the whole would acquire greater consistency and unity from the centre being made to accord with the wings; and had these been the best parts of the original design, he could not have done better than to have availed himself of the opportunity of making the whole of a piece with them. Unfortunately, however, they happened to be the worst—the most objectionable features, whose only merit was that they gave additional importance to the centre itself. The taste displayed in them is of the most exceptionable kind—pseudo-classical, and exhibiting

a mere vulgar display of columns, which are not only parasitical and perfectly useless, but produce no other effect than that of causing what might else have been tolerated as economic plainness, to look mean, even to shabbiness. In the centre, on the contrary, there was, as far as general appearance went, much to approve of,—both distinctness and propriety of character. The very first glance assured us that *there* was the Long Room, occupying the entire extent between the wings; whereas at present it is altogether masked, the divisions given to it externally indicating as many separate apartments within; which misconception is further impressed upon us by our beholding what looks like another story above it, and consequently supposing there is a ceiling between the upper and lower windows. Even were there no imposition in all this, but the interior really corresponded with the external appearance, the change in the latter would still be a most undesirable one, because it has substituted a very every-day character for what had, at all events, something unusual in it. The composition had some power, although neither the execution nor the details were the best imaginable.

But if it was considered an improvement to bring in the order in the centre, that might surely have been effected better than by making it to form a third hexastyle, more especially as eight columns there would have given two more windows to the middle division, and left only three on each side of it, thereby reducing the divisions themselves from five to three. Had this been done, what is now another hexastyle in the centre, would have acquired something like due importance over the corresponding parts in the wings. “It is true,” observes a critic who has probed this piece of architecture with no very gentle hand, “that although hexastyle, like the other two, this range of columns is somewhat



longer. Even this, however, is attended with an obvious defect, because these advanced and perfectly isolated columns are considerably wider apart from each other than those which, being quite close against the wall, would have better borne to be wider apart. In fact, the intercolumniation is not Greek (Ionic), but nearly *aræostyle*, for the order; as any one may convince himself by imagining a pediment over the columns, when he would find it much wider in its proportions than almost any other hexastyle portico we have.”\* The remark is perfectly just, as is likewise that wherein it is objected that this prostyle portico makes no pretensions to utility, there being not even the appearance of any entrance to it from the room in front of which it is placed.

Indeed it is impossible to say that the façade, as now altered, exhibits any kind of improvement on the original design, the merit of which was confined to that portion of it where the change has been made. As a piece of architecture, our Custom House will bear no comparison with that at Dublin, which, all comparison apart, is a really noble and stately edifice. Neither is any improvement discernible in the interior of the Long Room: on the contrary, it is now considerably lower, the upper range of windows, already referred to, being above the spring of the segmental ceiling, which has compartments filled in with ground glass, through which the light is admitted from those windows, and from corresponding ones on the opposite side; but the additional light thus obtained is no more than sufficient to give the idea of gloom; so that, in comparison with what it formerly was, this room is not only low, but has a somewhat dismal appearance.

EDITOR.

\* Ralph Redivivus, No. 5. Civil Engineer and Architect's Journal, No. VIII.

## THE NEW CORN EXCHANGE,

MARK LANE.

DID we agree with one writer who contributed several articles to the first edition of this work, we should say that a brief history of the corn trade, including some account of the corn question, “appears to constitute a necessary preface” to a description of the Corn Exchange: being unable, however, to perceive either the necessity or propriety of touching upon matters which, although capable of being dragged in for the nonce, are utterly irrelevant and foreign from the character of our publication; and being quite certain that those whom they might “concern” would never think of looking for them here, even were they introduced for the sake of filling up so much room, we shall confine ourselves to the building itself; which is all that concerns our readers, at least *quoad* architectural readers; for should any of them happen to be students of Arthur Young, the agriculturist, as well as of Arthur Young, the connoisseur, they doubtless already know much more of the corn trade than we could pretend to hash up for them out of books. In short, *ne sutor ultra crepidam*; the plain English of which in this place is, the “Public Edifices” is not an Encyclopædia; which brief remark is quite as much to the purpose, as a full-grown dissertation on the corn trade and corn laws would be. If we are unable to spin the history of the present Corn Exchange beyond half-a-dozen lines, it is not our fault; still less do we consider it our misfortune.

This new building immediately adjoins the older one, which still continues to be made use of, and which may therefore with propriety be briefly described here, if only for the purpose of affording some kind of comparison between the two. The lower part of it consists of an open colonnade, whose pillars are of the modern Doric kind, but the entablature has a plain frieze, and its architrave is singularly narrow for the order, or indeed for any order whatever. There are eight columns, with an iron palisading between them; displaying, however, a very peculiar arrangement, four of them being placed in pairs, but in such manner, that, beginning to reckon from the south end, we find them placed thus: first, a pair of columns at that angle, then three single columns, then another pair, and at the north angle another single column, forming altogether five intercolumns, corresponding with which are as many windows in each of the two stories forming the upper part of the building over the colonnade; and which are quite plain, with the exception of the centre one on the first floor, which in addition to other dressings has a pediment. What could have occasioned such strange and disagreeable irregularity in respect to the position of the columns, it is not easy to conjecture: it looks far more like accident or mistake than intention of any kind, for there was nothing to prevent putting a pair of columns at each angle, and four single ones between them. Besides the obvious want of uniformity attending it, it produces a highly disagreeable effect as regards the superstructure; for while its north angle is supported only by a single column, there are two beneath the next pier between the windows, owing to which two of the latter are not in the same axis as the intercolumns below. Not the least unaccountable part of the matter is, that no one who has spoken of the building has noticed this singularity, but merely in-

formed us that there are eight columns, four of which are put in pairs. Even the statement, however, as to the number of columns, is not perfectly correct; there being in fact a ninth, viz., next the south angle of the new building, where, with that at the north angle of the other, it forms an additional intercolumn, whose entablature is turned obliquely from the front of the old Exchange towards the new; the space above it forming a kind of gap between the two. This is not noticed in the view given in Jones's London, which, although it conveys a tolerably correct idea of the New Exchange, is altogether false in what it pretends to show of the other; for not only is the connecting part just alluded to omitted, but coupled columns are represented at the angle, the iron palisading omitted, and triglyphs inserted in the frieze!

But to proceed with our description of the first Exchange.—There is no wall behind these columns, so that the interior, if such it can be called, is quite open to the street; but it is rather a court than a hall, the centre space not being covered by a roof. With this difference it very much resembles the similar part of the plan in the new building, having, like that, three intercolumns at each end, and five on each side; and it further resembles it in the great depth of the ambulatory around it. Although it makes no other pretension to architectural character than what it derives from the columns and their arrangement, the rest being only naked white-washed walls, the effect, as seen from the street, has a degree of picturesqueness both of an unusual and a very pleasing kind, especially as there is a second range of columns between those in front and the area of the Exchange itself. Nay, the plan might be styled a very classical one, not only as affording an example of an *hypæthral* edifice,—whether the architect intended to produce an hypæthral temple to Ceres is doubtful,—but as giving us what, as far as plan goes, might

pass for the model of the *atrium* or *cavædium* of a Pompeian house, with its *impluvium*, though it is very far from certain that it was designed expressly in imitation of one.

The New Corn Exchange, which was erected from the designs of Mr. G. Smith, the architect of St. Paul's School, and completed in 1828, exhibits a very tasteful and appropriate application of the *Grecian* Doric. Notwithstanding that there are some novel ideas and features in it, we observe here greater fidelity to the spirit of the style, than we find in many things which are far more accurate as copies; and although in respect to its dimensions the order is upon a moderate scale, and the whole edifice rather low when compared with those around it, it has a certain air of grandeur that strikes somewhat forcibly. For the very favourable impression it makes at first sight, it is perhaps not a little indebted to what would be hastily set down as the disadvantageousness of its site; the street, as its name implies, by no means a wide one, somewhat strait, yet withal somewhat crooked: hence, as it is placed at a bend, the building is not seen until we almost come upon it. It is possible, too, that it gains something by contrast, and that not merely in regard to style alone, but size also; for although not quite so tall as the houses adjoining it, it possesses that kind of magnitude which arises from proportions and magnitude of features.

Before we proceed with our remarks, we may as well quote those of Mr. Wightwick, who says, "The Doric front of the Mark Lane Corn Exchange is at least bold and picturesque; but the designer has, in the wing compartments, flirted rather imprudently with the genii of Soane and Smirke." His criticism terminating here, without any attempt on his part to clear up the meaning of the last sentence, we must confess that it rather puzzles us, if only because it seems to imply that the two architects whom it

names are equally fanciful; whereas their styles are the very antipodes of each other. After all, he might intend to say no more than that the architect, or designer, as he calls him, has ventured, in the upper part of the wings, upon doing that for which some of Soane's buildings would furnish a more direct precedent than could be derived from any example of antiquity. What is most apparent is, that the remark does not seem intended for a very laudatory one, but rather as a qualification of the praise bestowed in the preceding sentence. In itself it amounts to no more than a "flirting" sort of criticism,—such as Horace Walpole was addicted to,—which vents itself in a smartly turned expression, evades all difficulty, and eludes being questioned itself, by means of laconic brevity combined with oracular obscurity. It will be our endeavour to sift the matter more carefully, and examine the building more deliberately.

In point of design this façade certainly merits investigation, because, whatever else may be alleged against it, no one can object to it that it is either a direct copy, or an assemblage of copies, that is, of parts entirely borrowed from other buildings, without other novelty than what they derive from their combination with each other. Some praise, therefore, is due to the architect for emancipating himself from the trammels of that servile system of imitation, which in any other art would be condemned as downright plagiarism; which there is reason to suspect has been persisted in quite as much out of indolence, timid supineness, and want of original thought, as from better motive; and which, so far from invariably insuring correctness, has as frequently as not occasioned the most flagrant violation of style, giving us its forms without any thing whatever of its genuine character. Here, on the contrary, if we do not find the letter of Athenian architecture rigidly adhered to, we perceive its spirit



attended to, and that the feeling so derived pervades the whole. The colonnade forming the centre (which, being an hexastyle in antis, gives the same number of intercolumns as an octastyle), does not constitute a loggia, or even a mere corridor; for, as may be seen by the plan, the space between the columns and the wall is occupied, except where the entrances occur, by a sunk area screened by the stylobate. This area being barely equal to one diameter, the colonnade is much shallower than usual, and therefore likely to be censured on that account by those who consider a certain depth of space behind the columns to be an indispensable requisite for their proper effect, and invariably demanded in all situations and under all circumstances. Now it must undoubtedly be admitted, that although this is one of those things which occasion no difference whatever in a design as shown in an outline elevation, it is one that very materially affects the appearance of a building itself. It does not, however, follow that, because depth of space behind columns is generally a very great advantage, and, as far as depends upon that alone, the effect almost certain to be good,—a lesser degree of it than usual will be correspondingly faulty. Of course, the character will, in the latter case, differ materially from what it would be in the former; yet surely no one will complain that it should be so, when such difference becomes the source of variety, where all other kinds of it are nearly denied. It is true, no positive rules can be laid down in regard to matters of this sort, since so very much depends upon the individual subject and its treatment, and because what may be objectionable in general, may be eligible in particular cases. Yet surely this, too, affords no cause for regret, rather quite the contrary: the architect is here left to his own discretion, he may err or he may not; yet where would be the merit of not erring, if he could not do otherwise

than go right? What superiority would taste confer, were it possible to reduce it altogether to a system of mechanical rules?

In the present instance, the very moderate distance at which the wall is placed behind the columns occasions greater breadth of surface, as the light falls upon that as well as on the columns themselves; which would not be the case were the wall so far back that the columns would relieve themselves entirely against the shadow of the parts beyond them. At the same time, the columns receive a greater portion of reflected light, and thus contrast more distinctly with the shadows which they cast on the wall itself, and which produce an agreeable variety and equipoise of light and shade, according to the sun's elevation, when it shines on this (the west) side of the building. But that to which more than any thing else this façade is indebted for its classical air and architectural beauty, is the entire absence of windows within the colonnade. Not only do such apertures—unless introduced very sparingly indeed—destroy repose, by frittering what requires to be preserved nearly an unbroken surface, but they show themselves in a situation where their serviceableness is greatly lessened. Besides which, the colonnade or portico itself seems misplaced, being overlooked by the rooms behind it. But the greatest objection of all is, that let us do what we may, it is almost impossible, if there are windows, to prevent the colonnade from looking as if erected in front of what it does not belong to,—what would be complete of itself without any further addition, and whose proper character is as much destroyed by the columns before it, as it tends to interfere with that intended to be produced by them. Of this we have an egregious instance in the front of the Law Institution, Chancery Lane, which,

consisting entirely of a tetrastyle in antis, surmounted by a pediment, looks like an antique temple with the front of a modern house built up within it.

To return to the immediate subject of our description; we may observe that the wall is not entirely plain, it having slightly projecting antæ or pilasters corresponding with the columns; and the faces of those in the centre serve partly as a ground upon which the jambs of the large door are raised. This door is a feature not only important for its size, but tasteful in design,—bold and simple, yet at the same time carefully finished. From the elevation given in the plate, little more can be understood than the style of panelling employed for the door itself, the architraves along its sides, and the consoles supporting the cornice, being concealed by the columns. The former are ornamented with pateræ, and the others are of somewhat unusual but chaste and elegant form. The only drawback on this part of the design is, that the lesser doors (or rather door, that on the south side, though indicated as one in the engraving, being merely a blank panel) have no kind of architrave or mouldings.

In the frieze, wreaths composed of ears of corn are substituted for triglyphs; and even had they not elegance of form, as well as novelty, to recommend them, they would still have a propriety and significance which we rarely meet with in those similarly shaped decorations of laurel transferred to modern buildings from the entablature of the monument of Thrasyllus.

The cornice here given to the order is rendered less cold and scanty than usual by the addition of a cymatium above its corona, ornamented with lions' heads, that slightly break its upper line. Much of the peculiar character arises from

the unusually lofty blocking course, surmounted in the centre by a podium bearing the following inscription:—

CORN EXCHANGE.

ERECTED 1828, ACCORDING TO ACT OF PARLIAMENT,  
7TH GEORGE IV. CHAP. 33.

This podium is, in turn, surmounted by a piece of sculpture representing the royal arms, grouped with implements symbolical of agriculture. Thus the upper part of the front acquires considerable variety of outline, and somewhat of pyramidal form, together with distinctly marked individuality of character. Instead of being at all at variance with the style adopted, the part we are now considering is not only consistent with, but seems to give additional expression to all the rest; at the same time that it takes away from it that air of direct imitation which it is so difficult to avoid without endangering, if not destroying, the classical physiognomy intended to be preserved.

Whether, in his treatment of the wings, the architect has successfully overcome this last-mentioned difficulty, or, as is hinted by the writer above quoted, while aiming at novelty he has allowed himself to innovate too freely, is what we have now to inquire. As far as regards the order itself, that is kept up with sufficient strictness, and the mode in which the antæ are applied deserves commendation. Had these been merely coupled, after the usual fashion, the effect would have been rather formal and monotonous; besides which it might not improperly have been objected, that such duplication was at variance with the arrangement of the columns. But by compounding instead of pairing them, and placing the broader anta at the outer angle, while the other is made to project slightly upon it, both a due expression of strength and solidity is kept up, a certain degree of play and variety

obtained, although there appears to be nothing at all new in the idea itself, except that here the two united faces are of unequal breadth,—an irregularity converted into a merit by its obvious propriety.

The windows, which entirely occupy the space between the antæ, may be considered as assuming the character of small loggiæ, whose intercolumns are filled in with sashes. In style, therefore, they harmonize with the general design far better, perhaps, than any thing else that could have been devised for the same purpose: the chief objection to be made in regard to them is, that somewhat less plainness—not to call it severity of style—would not have been amiss, and would have prevented the small antæ of the windows from appearing a repetition of the larger ones on a diminished scale. No doubt the architect thought that, by suppressing whatever would be likely to call attention to these features, he should be less apt to disturb the general composition. Still it will, for the most part, be found, that where an attempt is made to keep down subordinate parts, such as windows, by making them as plain as any regard to finish will allow, they become, on that very account, the more obtrusive; for a distinction is thus created between them and the rest, which rather attracts attention to than withdraws it from them. It being a circumstance that does not show itself in the elevation, it should be observed that the upper window in each wing is not in the same plane with the lower one, but is set further back, so as to expose the soffit of the architrave of the larger order. This produces a pleasing sort of variety; but then it tends in some degree to render additional support for the architrave desirable, and it might therefore have been an improvement had there been small insulated antæ or pillars of some kind in front of those forming the divisions of the window itself. In these parts

of the elevation the cymatium of the cornice is not continued throughout, but carried merely over the antæ, where it terminates on either side against a head. The propriety of this may be questionable, but the effect is far from unpleasing.

The upper story of the wings, to which we now come, certainly display more invention and decided novelty than any other part of the building. Here the architect has taken leave of precedents and authorities: what, therefore, we have to ask ourselves is, whether he is to be censured for his temerity, as having been led astray by the ambition of produced novelty, and thereby left a warning to others; or whether the result is such as to justify the attempt, and furnish a precedent on future occasions. Without going into a discussion that would occupy far more space than we can here devote to it, we shall merely state that we incline to the latter opinion; although exhibiting somewhat unusual forms and combinations, the style here preserves its characteristic energy, boldness, and breadth. Although, too, the parts themselves are simple, they acquire much picturesque complexity from the lofty portion in which the windows are placed, being thrown further back, owing to which the pedestals detach themselves with considerable projection. In addition to the variety thus produced, we have that arising from the attic itself—if it may so be termed, being both loftier than the pedestals, and narrower than the compartment of the front below; from both which circumstances result great contrast and diversity of outline. But then, it will be objected, the circular-headed windows are faulty, being altogether inadmissible in what is so strictly Grecian in every other respect. The excuse for them must be—and it is a tolerably satisfactory one,—that in form they harmonize perfectly with the *stelæ* or Greek piers at the angles of the attic. Introduce

them elsewhere, for instance within the colonnade, and they would undoubtedly be blemishes, but, applied as we here find them, they certainly are not at all offensive.

The interior calls for very little description or remark, the walls being perfectly plain, and there being no other decoration of any kind than the columns, which are of very slender proportions, and have deep capitals, composed of ears of wheat. Above the centre space within the columns is a lantern with vertical lights; and those on each side have seven skylight compartments in their ceilings. The north wing contains a tavern and coffee-room, and the opening in the south wall of the other wing communicates with the old Corn Exchange.

EDITOR.

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REFERENCES TO PLAN.

A—Corn-market.

B—Seed-market.

*c c c c c*—Counting-houses.

*d*—Staircase leading to subscription-room.

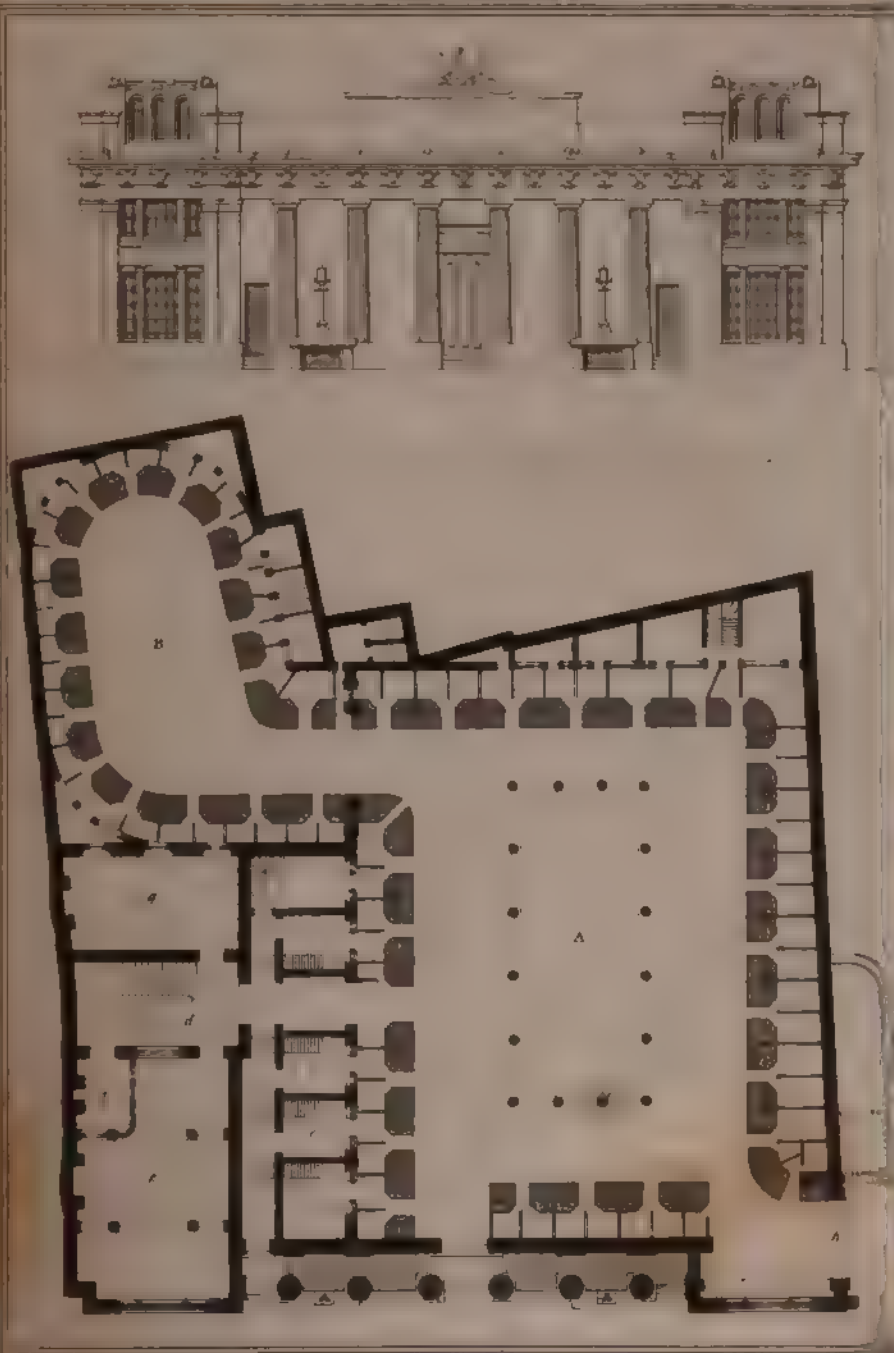
*e*—Coffee-room.

*f*—Bar.

*g*—Private dining-room.

*h*—Opening into old Corn Exchange.

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## FISHMONGERS' HALL.

IF Maitland's testimony in a case of architectural criticism be worth any thing, the former building of Fishmongers' Hall was not so deficient in beauty as many who may recollect it will consider it to have been ; for he assures us that " the front next the Thames, which has been lately repaired and beautified at a very extraordinary expense, exceeds every thing of its kind in this city, and yields a most graceful and pleasant prospect, with a magnificent double flight of stone stairs on the wharf." Such opinion says far more for the writer's patriotism than his refined taste ; not that, perhaps, he exaggerated very greatly when he tells us that it exceeded " every thing of its kind " then to be met with in the city ; which remark, by-the-bye, does not say much for the architecture of any of the civic buildings in London at the time when Maitland wrote, viz., about the middle of the last century. As he could see magnificence in the stone steps of the old edifice, he would most probably be quite beggared for words to express his admiration and astonishment could he behold the present one. But, although it is not very extraordinary that, in speaking of what were then comparatively first-rate structures, earlier topographers should have launched out into praises which would not now be conceded to things greatly superior in point of design, it is strange to find them frequently appealed to, even at the present day, as so many infallible oracles of taste ; although, did they happen to live now, they would either greatly qualify or wholly re-

tract much of what they said ; which, if excusable, considering how little was then known of architecture, becomes preposterous when brought forward as a dictum by which we ought now to abide.

That we may afford the reader some means of judging how far the old hall had any claim to be praised for its gracefulness, or any other striking architectural merit, we will briefly describe its elevation towards the river. Above a basement or terrace having a projection, in whose face was an arched entrance, and on each of its returns or sides a flight of steps, viz., Maitland's "magnificent double flight of stone stairs,"—were two floors with nine windows in each, reckoning as one of them the door in the centre of the lower story. This door was an exceedingly heavy composition, with clustered Ionic columns and pilasters, and surmounted by a curved scroll pediment, broken in the centre and filled up with the company's arms. All the windows on both floors were likewise crowned with pediments, alternately curved and angular, and those of the lower windows came against the tablets or breastings of the upper windows ; therefore, as only the dressings were of stone, the piers looked like broad stripes of brick-work inserted between the parts consisting of stonework. The centre was marked by a slightly projecting break with stone quoins at its angles, similar to those at the ends, and by a heavy pediment with block cornices corresponding with the horizontal one. On each side of this there were small dormer-windows in the roof, which served to give the whole an aspect as remote as possible from either gracefulness or magnificence.

Such was the structure which the taste or the patriotism of its day caused to be regarded with admiration, and which, we are assured, surpassed every thing of its kind the city could then boast. Hardly any one can affect to regret its

demolition, or be of opinion that the new building does not make us sufficient amends for the loss of the old one,—except he should be very far gone indeed in antiquarian enthusiasm, and reverence for every remnant of by-gone days. Without innovation, and the destruction it brings along with it, no architectural improvement could take place in the older parts of the metropolis; and those which have been carried into effect in the vicinity of the new London Bridge may very well reconcile us to the modern air they have imparted to that ancient quarter of the city. The very greatly increased facility of traffic is not the least important advantage; and, as regards mere architectural effect, may be mentioned the view that has been opened to the Monument, which now shows itself very conspicuously, as seen from King William Street, and likewise as a distant object, from the end of Princes' Street by the Bank, and Cornhill. But, if the Monument has been a gainer by the changes which have taken place, not so the church of St. Magnus, which, looked down upon from the lofty arch carried over Thames Street, seems quite sunk in a hole; while, in itself, it is very little calculated to convey the most favourable idea of the taste which prevailed when it was erected. In appearance it is at once heavy and mean and dismal, and, although the work of Wren, has not a single beauty to compensate for its general ugliness of design; not that it is in this respect much worse, or at all so, than many of the other churches attributed to the same architect, whose fame would have been far better consulted had his productions of this class been left unnoticed, and our admiration of his talents demanded only for St. Paul's, and the choicest of his other productions. The most that can be said in favour of St. Magnus's Church is, that its taste agreed sufficiently well with that shown in old London Bridge.

As the new bridge is described in a separate article on bridges in this work, there is no occasion to make any remarks respecting it here; we therefore proceed, without further delay, to give an account of the new Fishmongers' Hall. The old building having been taken down at the latter end of 1827, the present one was shortly after commenced on the same site, where it forms the west side of Adelaide Place, and was erected from the designs of Mr. Henry Roberts. The south or river front is raised on a lofty granite basement, rising nearly to the level of the street and bridge pavement. Excepting at its ends, the basement projects out beyond the building, forming five open arches, within which are the entrances to the warehouses and vaults below the street; and above it is a platform or terrace from which a flight of steps leads up to the centre window of what, with regard to the street, is the ground-floor of the edifice. Above this basement is an Ionic hexastyle of engaged columns, whose shafts are fluted, and this portion of the front is crowned by a pediment. It has been objected, that the employment of attached columns—particularly in this style—is not only faulty in itself, but produces a certain flatness, and want of light and shade: it certainly is to be regretted that this front had not a bold prostyle given it, extending over the projection in the basement, for it would then have acquired far greater dignity of appearance, as seen either from the river or the bridge. It is probable that it was considered better to sacrifice something of external effect, than to obstruct in any degree the view from the windows, and likewise darken the upper rooms; and as windows could not have been dispensed with within the portico, where they would have been obtrusive features, we may be better reconciled to the course adopted by the architect; for as to any obstruction of light by a projecting portico,

that could hardly have been attended with inconvenience in a building of this kind, for, as will be seen by the plan, only one window of the court drawing-room would have been within the portico, and the court dining-room is not likely to be ever made use of, except of an evening when lighted up. In fact, none of the principal apartments in such buildings are made use of, except on occasions of entertainments; consequently, it is of very little importance whether they are perfectly well lighted by day.

What is more injurious to the general effect than the columns being engaged, is the want of greater boldness and richness in the cornices of the pediment, and the outline of the latter being interrupted by and mingled with that of the podium continued from the balustrade. It cannot however fairly be urged, as has been done by some, that there is a want of unity between this and the adjoining front, for, in regard to style, they are perfectly similar, and the greater part of the features are the same in both. It is true the south and east fronts are "distinct compositions;" nor is it easy to understand how or why they should be otherwise than distinct, being two distinct sides of the building. Such remark must be allowed therefore to partake of hypercriticism, nor do we know of any thing except a peripteral Grecian temple that will satisfy the rigorous exaction of unity, the objection alluded to implies. Had the pediment extended over the whole of the river front, then, indeed, that towards the street would have required to be treated somewhat differently from what it now is; or had the columns been attached in the one and insulated in the other, such discrepancy would have afforded some grounds for censure. Of the two, the east front is certainly the more pleasing composition, were it only because its divisions are better propor-

tioned to each other, whereas, in the one first noticed, there being only the breadth of a single window compartment or intercolumn on either side of the centre, as marked by the columns and pediment, those spaces have too much the look of mere bits, which it might have been more advisable, perhaps, to include within the columns.

It has been said, that in its general design this east front bears a considerable resemblance to that of the Union Club-house towards Trafalgar Square. What degree of resemblance there is, the reader will perceive, by comparing together the plates of the respective subjects ; but there certainly are not a few differences also, and unless we mistake very greatly, the advantage will be found to lie on the side of the building we are now examining. Here the windows are far better proportioned to the spaces they occupy ; nor are there so many different kinds of them as in the Club-house, where they are so varied as to produce what is little less than confusion. Besides which, the whole is in far better keeping without that intermixture of enrichment in some parts, and nakedness in others, that is observable in the "Union." One circumstance, moreover, that may perhaps be considered unimportant and trifling in itself, and hardly constituting part of the general design, but which, nevertheless, materially affects it, is the mode in which the area is inclosed. That of the Club-house has only plain iron palisades, such as we see before other houses ; but here there are pedestals and balusters, which are ornamental in themselves, and heighten the architectural character of the whole ; whereas palisades, unless coloured in imitation of bronze, and designed with regard to propriety and elegance of form, almost invariably detract more or less from the effect of the building, and give a confused and ordinary appearance to its lower part.

In one respect the east front of Fishmongers' Hall does most undeniably resemble that of the other building, namely, in the entrance not being in the centre ; yet, in this case, it was absolutely necessary to place the door in the situation it now occupies, since otherwise it would have been too near—inconveniently, if not dangerously so—to the flight of steps leading down to the river. Nevertheless, the symmetry of the design is better preserved here, and the style of the door itself and the corresponding window both in better taste and more of a piece with the rest, than are the similar features in the other building.

Having concluded our remarks on the exterior,—for, as the north side is little exposed to view, and makes no pretensions to architectural display, it calls for no particular remark,—we shall now describe the interior. The ground-floor will not detain us long, the whole of it, with the exception of the entrance-hall and staircase, being devoted to offices and rooms of business. The hall itself offers nothing remarkable, being merely a good-sized room, (although it extends no further than the first window from the entrance, in the centre compartment of the front,) from which we enter through a door on the side facing the windows into the staircase. The lower part of this has antæ of polished Aberdeen granite, and in the compartment facing the first flight of stairs the space between the antæ is filled up with a large mirror, which reflects the stairs so that those who descend them see what appears to be an opening into another staircase directly before them ; whereby an air of spaciousness, and a perspective vista are obtained, which produce a more striking effect than if the entrance from the hall had been directly opposite the foot of the stairs ; nor is the effect at all the less because the lower part of the staircase is comparatively thrown into shade by the gallery or landing



above.\* The staircase receives no light from above, but only from the large triple window (shown in the plan), which is decorated with antæ of sienna scagliola. Beneath its centre compartment, and on the first landing of the stairs, where they branch off to the right and left, is a large niche, containing a statue of the celebrated Sir William Walworth, who belonged to the Fishmongers' Company, and was one of the six lord mayors it had the honour of giving to the city in the course of twenty-four years. The knight is represented in the act of striking Wat Tyler with his dagger, and on the pedestal is the following inscription:—

Brave Walworth knight, Lord Maior, y<sup>t</sup> slew  
Rebellious Tyler in his alarmes,  
The king therefore did give in lieu  
The dagger to the Citye's arms.

In the fourth year of Richard II, Anno Domini 1381.

The window (whose compartments are bordered with stained glass) constitutes the chief decoration of the upper part of the staircase, the walls being plain, and without any thing besides the doors to break their uniformity of surface. Yet, if the character of this portion of the interior does not partake of splendour, in which respect it must be allowed to fall greatly short of the pomp and variety manifested in the staircase of Goldsmiths' Hall, it possesses a certain simple dignity. The door at the south end of the landing opens into an ante-room, which, although small, at least in comparison with the other apartments, has something very striking and unusual in its plan. Were it not that its form is shown in

\* The situation of the mirror may be sufficiently well understood from the plan of the upper floor, as it corresponds with that of the centre door in the banqueting-room, and the door from the hall is in the compartment to the north of the mirror.

the plate, we should doubt whether we could so describe it as to convey a precise idea of it to the reader, without being misunderstood as to any of the particulars; but as its peculiar shape there explains itself to the eye at once, we need only point out what is not there quite evident, namely, that the room is lighted chiefly through a dome in the ceiling over the square part of the plan, from which is suspended a chandelier. The whole of the ceiling is exceedingly rich, and is arched above the narrower and longer division. The window at one end of this last-mentioned space is filled in with ground or rather frosted glass, which diapers the whole surface, and thus, while it admits light, serves as a screen against the buildings behind that side of the hall, and as a decorative feature to the room itself. Owing to its being thus extended, not only does this ante-room acquire a decided and peculiar character, but one great advantage resulting from the plan adopted for it is, that it communicates immediately with every one of the three principal rooms, which may be entered from it; so that it may be quoted as one of those happy instances where convenience and architectural effect go hand-in-hand, and mutually assist each other.

The next apartment our description will take in its route, is the court dining-room, whose four windows command a very fine and interesting view of the river and the bridge. It is a very noble apartment, of 45 feet by 30, and 20 high, with a ceiling of bold and simple character, whose cove is ornamented with a range of antefixæ, surmounting the cornice from which it springs. The walls are formed into panels by enriched mouldings, and in those over the doors are bas-reliefs. At each end of the room is a noble marble chimney-piece, above which is an exceedingly large mirror; and these mirrors being opposite each other, reflect almost interminably the splendid silver chandelier, hanging from the

centre of the ceiling. The furniture is rich but simple ; and the whole has an air of grandeur tempered by sobriety.

From this we enter the court drawing-room, which is somewhat smaller, its dimensions being 40 feet by 25. In point of decoration, however, it is richer, as it has scagliola pilasters of the Corinthian order, supporting a corresponding entablature ; and on the side facing the three windows belonging to the east front, the spaces between the pilasters, one of which contains a white marble chimney-piece, are filled with mirrors. The ceiling is highly decorated ; the furniture rose-wood and green silk damask, and the curtains, which are *en suite*, have richly carved and gilt cornices. Yet even this room, that may pass for magnificent in comparison with many a west-end “saloon,” shrinks into comparative insignificance as soon as we enter the banqueting-room, which is judiciously kept as the *cheval de bataille* and *corps de réserve* when strangers are conducted over the building. Here the climax from the ante-room through the other apartments shows itself complete, not only as regards increased spaciousness, but architectural design also. The room is 73 feet by 38, and 33 high, measured to the centre of the ceiling, which is an elliptic cove (with sunk panels), springing from a highly enriched entablature. The Corinthian pilasters, which, like those of the drawing-room, are of sienna scagliola, are continued on both sides and ends of the apartment, and on the east side form two slight recesses, in which the extreme windows are placed ; owing to which the plan acquires a certain degree of play and variety that is favourable to the general *coup d’œil*. On the side facing the windows are three doors (the centre one that opening from the staircase) with two chimney-pieces between them ; the colour of which latter is perhaps not the most judiciously selected, for, being of black marble, without any thing to balance them

in hue, on the opposite side, they seem to operate rather as a drawback on all the rest. At the north end are two doors, one communicating with a back staircase, the other with the serving-room; and the centre compartment, formed by the antæ between, is occupied by a side-board, supported on dolphins. The upper part of this end of the room is recessed, so as to form a gallery, beyond and enclosed by the antæ; and this is certainly not the least striking and effective part of the design; for, instead of at all interfering with the ordonnance of the room, the gallery gives increased depth and spaciousness, and variety of surfaces, and very forcibly relieves the antæ, whose capitals, together with about a third of their shafts, become insulated in consequence of the space behind them. It should be added, too, that the soffit or ceiling of the gallery is so enriched, as to conduce in no small degree towards the general decoration. Although, therefore, it may fall short of the banqueting-room at Goldsmiths' Hall in dimensions and some other particulars, in regard to the arrangement of its gallery and general symmetry, the one here described has decidedly the advantage over its rival. There are also two other novel and very pleasing pieces of embellishment, namely, the centre panel within the arch formed between the line of the cornice and curve of the ceiling, at each end of the room: these panels are filled in with stained glass, in such manner as to produce the effect of transparencies rather than windows; and on that at the north end are emblazoned the company's arms, and the royal arms on the other. There are also shields of the city arms and those of the twelve principal companies in front of the music gallery; and a series of similar emblazonments, in honour of the chief benefactors and wardens of the Company, are placed on the upper part of the wall below the entablature; yet, though they contribute to embellishment, these

armorial bearings are somewhat at variance with the style of the architecture, not being like those upon the two glazed panels confined within any border whose outline corresponds with the lines of the architectural members. Most probably heraldry would abate nothing of its punctilio, else some mode might have been devised of reconciling it better with the other decorations. After all, these somewhat exotic embellishments are, even to the most fastidious eye, such slight blemishes, that they derogate nothing from the merits of this elegant piece of interior architecture.\*

It ought to be stated that the building was completed for between five and six thousand pounds under the original estimate.

EDITOR.

\* A view of this apartment was exhibited this year (1838) at the Royal Academy; yet, though in other respects a drawing of great merit, it hardly did justice to the subject, for it did not convey the idea of the room being so spacious as it appears to be to a person standing in it. Besides which, owing to the great distance assumed for the purpose of showing the entire extent of the room, a great part of the effect attending the gallery at the further end was necessarily lost, it being too remote to admit of its ceiling being shown.

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#### REFERENCES TO PLAN.

- a*—Staircase.
- b*—Ante-room.
- c*—Court dining-room.
- d*—Serving-room.
- e*—Court drawing-room.
- f*—Banqueting-hall.
- g*—Serving-room, under gallery.
- h*—Livery drawing-room.
- i*—Clerk's do.
- k k k k*—Chambers.





## THE EAST INDIA HOUSE,

LEADENHALL STREET.

THE management of the vast concerns of so powerful a body as the East India Company, whose financial and commercial operations involve the interests of millions of individuals, must require large and extensive offices and store-houses; and, accordingly, the buildings in London appropriated to their use are objects of considerable importance. The edifice called, by way of distinction, *The India House*, in Leadenhall Street, is the peculiar subject of the present essay.

This structure was raised in the place of the former India House, which was built in 1726 on the spot where stood the mansion of Sir William Craven, a merchant, who was Lord Mayor of London in 1610. The old building extended only the breadth of the western wing of the present, and was occupied by a single Director. The concerns of the Company requiring more space for the accommodation of the persons employed, it was determined, towards the close of the last century, to enlarge the building; and for that purpose some houses to the east were purchased and taken down, to afford room for the extension.

The present building, commenced in 1799, from designs by Mr. R. Jupp, then Architect to the Company, is not



entirely new, but an enlargement of the preceding, with a new front and other improvements. Some apartments have since been built by Mr. C. Cockerell; and considerable alterations are at present (1826) in progress, under the direction of Mr. Wilkins. The front, 190 feet in length, is composed of a central portion and two wings. In the first is a portico of six fluted columns of the Ionic order, supporting an entablature and pediment. On the frieze of the former are sculptured a variety of ornaments, imitative of the antique; and the tympanum of the pediment is decorated with groups of emblematical figures. In the middle is represented George III. leaning on a sword, and holding a shield extended over Britannia, who is embracing Liberty. Another group exhibits Mercury, accompanied by Navigation, tritons, and sea-horses, emblematical of Commerce, introducing Asia to Britannia, at whose feet she offers her tributary stores. On one side of his Majesty reclines Order, attended by Religion and Justice, with the city barge, and other emblems of the metropolis, in the back-ground; and beyond these are Industry and Integrity. The opposite extremities of the tympanum are filled by figures denoting the Thames and the Ganges. On the apex of the pediment is a statue of Britannia, holding a spear with the cap of Liberty; at the east angle is a figure of Asia, seated on a camel; and at the west, another of Europe, on a horse.

The relievo in the pediment, executed by Bacon, has been the subject of repeated criticism. The greatest objections to it arise from the common-place character of the design, and the obscurity pervading it, which renders it difficult to decipher the application. In allegorical sculptures or painting, the figures should be so distinctly discriminated by their attributes, that there can be no danger of their being mistaken for any thing but what they are intended to represent.

Mr. Bacon, in his design, seems to have felt so forcibly the difficulty of accomplishing this object, that he has thought it necessary to indicate the figure of Integrity by affixing to it a label with the name inscribed. Within the portico is the principal door-way, surmounted by a pediment, and having two windows on each side. The wings of the building are plain, with two tiers of windows, and crowned by a balustrade. From the hall a long passage extends southward, and several others branch off, in various directions, to the different offices and apartments. Some of the latter are considerably decorated, particularly the grand court-room, the committee room, the room for the committee of correspondence; besides which, the old and new sale rooms, the library, and the museum, deserve particular notice.

The grand court-room is a square apartment, with windows on the south side, opposite to which is a pedimented door-way (having Corinthian pilasters at the sides), which leads to the general court-room. On the west side is a recess for the chairman's seat, in a style of decoration corresponding with the door-way, but with columns instead of pilasters. On the east side is a fine marble chimney-piece, the jambs of which are terminal figures, designed to represent Brahmins. The busts are of white, and the pedestals of veined marble. Over the centre is a piece of sculpture in high relief, representing Britannia sitting on a globe, under a rock by the sea-side, looking towards the east: her right arm leans on an Union shield, while her left holds a trident, and she has a naval crown on her head. Behind are two boys, one leaning on a cornucopia, and steadily regarding her—the other playing with the treasures poured forth. In attendance are female figures representing India, Asia, and Africa. On the shore is represented a reed-

crowned figure, emblematical of the Thames, with a rudder of a ship, leaning on a flowing urn, and holding a cornucopia. In the back-ground, mercantile labour and commerce are typified by a man cording a bale of goods and by ships. This piece of sculpture is surmounted by the arms of the East India Company, gilt and handsomely decorated.

The committee-room has a fine marble chimney-piece, over which hangs a portrait of General Stringer Lawrence, in his military dress.

In the committee-room of correspondence is a large painting, by West, representing the presentation of a Dewannee to Lord Clive, by the Great Mogul. On one side of the fire-place is a portrait of the Marquis Cornwallis, in a general's uniform; and on the other, a portrait of Warren Hastings. Here, also, are portraits of the Nabob of Arcot, and of the late Persian Ambassador. The ceiling is ornamented with an allegorical picture, respecting the riches of the East presented to Britannia.

The old sale-room.—The west end of this apartment is semicircular, and it is lighted principally from above. Six niches are filled with statues of the Marquis Cornwallis, Lord Clive, Warren Hastings, Sir George Pocock, General Lawrence, and Sir Eyre Coote. The last is represented in British regimentals; but all the rest, except Hastings, are arrayed in Roman military dresses.

The new sale-room is fitted up much in the same manner with the preceding. The wall is ornamented with pilasters and paintings emblematic of the Company's commerce, together with figures of Europe, Asia, Africa, and America, in medallions.

In a room adjoining the chart-office is a model of a large ship, the Cornwallis, built in India. This model is a

specimen of Indian ingenuity, and it seems to be admirably executed. In the same apartment are two paintings, the *Battle of Algiers*, and that of the Nile, by Butterworth.

The library, which is situated in the east wing of the building, on the upper floor, is sixty feet in length, and twenty in breadth, with a semicircular recess on one side. Over the chimney-piece are busts of Warren Hastings, and Orme, the historian of India; and in the recess is a bust of the Duke of Wellington, by Turnerelli; and another of Colebrooke, the Orientalist, by Chantrey. The literary treasures of this apartment consist of Sanscrit manuscripts, presented by Mr. Colebrooke, which originally amounted to about one thousand six hundred volumes; but the number has been reduced by binding some of them together; other works relating to Brahminical literature; Chinese manuscripts; a curious Siamese manuscript, written in yellow letters on a black ground; Malay manuscripts, composed of strips of the palm-leaf. Here is also a manuscript in the hand-writing of Tippoo Saib, containing his dreams, with their interpretations; and having prefixed to it a tremendous curse or denunciation against any person who dares to inspect the mysterious volume. Another manuscript contains the history of the family of Tippoo; and a copy of the Koran, which belonged to that Prince, is preserved here. Some of the oriental manuscripts are written on silky India paper, and beautifully ornamented with historical and mythological designs, in gold and colours of the most brilliant hue. A great number of cases contain valuable maps and charts of the seas and territories of the East, besides plans and views of the Company's forts and factories. Here, too, are several volumes of drawings of Indian plants, and delineations of the arts, customs, and dress of the Orientals. There is likewise

a copious and increasing collection of printed books relating to India, oriental literature, &c.

The botanical collections are curious and interesting, though at present not properly arranged, for want of room. They consist of the Herbal of Dr. F. Hamilton, containing plants from India, Nepaul, and Ava; the Herbal of Dr. Horsfield, comprising plants from Java, and a collection of plants from the Botanic Garden at Calcutta.

The museum, adjoining the library, contains a vast miscellaneous collection of curious objects, both natural and artificial, chiefly from Asia.\*

J. BRITTON and J. M. MOFFATT.

\* A few of the most remarkable of these deserve notice.

The Javanese Tapir, a quadruped with a hide like that of the Hog, having a lengthened proboscis, and its hoofs divided into three parts; exceeding greatly in size the South American Tapir. This newly discovered animal is described in Horsfield's Researches in Java.

A collection of quadrupeds, chiefly of the Cat and Monkey tribes, from Java.

Collections of birds from Java, distinguished by the beauty of their plumage; of aquatic birds, from the same island; of birds from India, Siam, and Cochin China; and a small collection of birds from the Cape of Good Hope.

A Lion's skin brought from India, where this animal is so seldom seen, that doubts have been raised as to its existence in the Asiatic quarter of the globe.

A collection of Javanese insects, principally of the Butterfly kind.

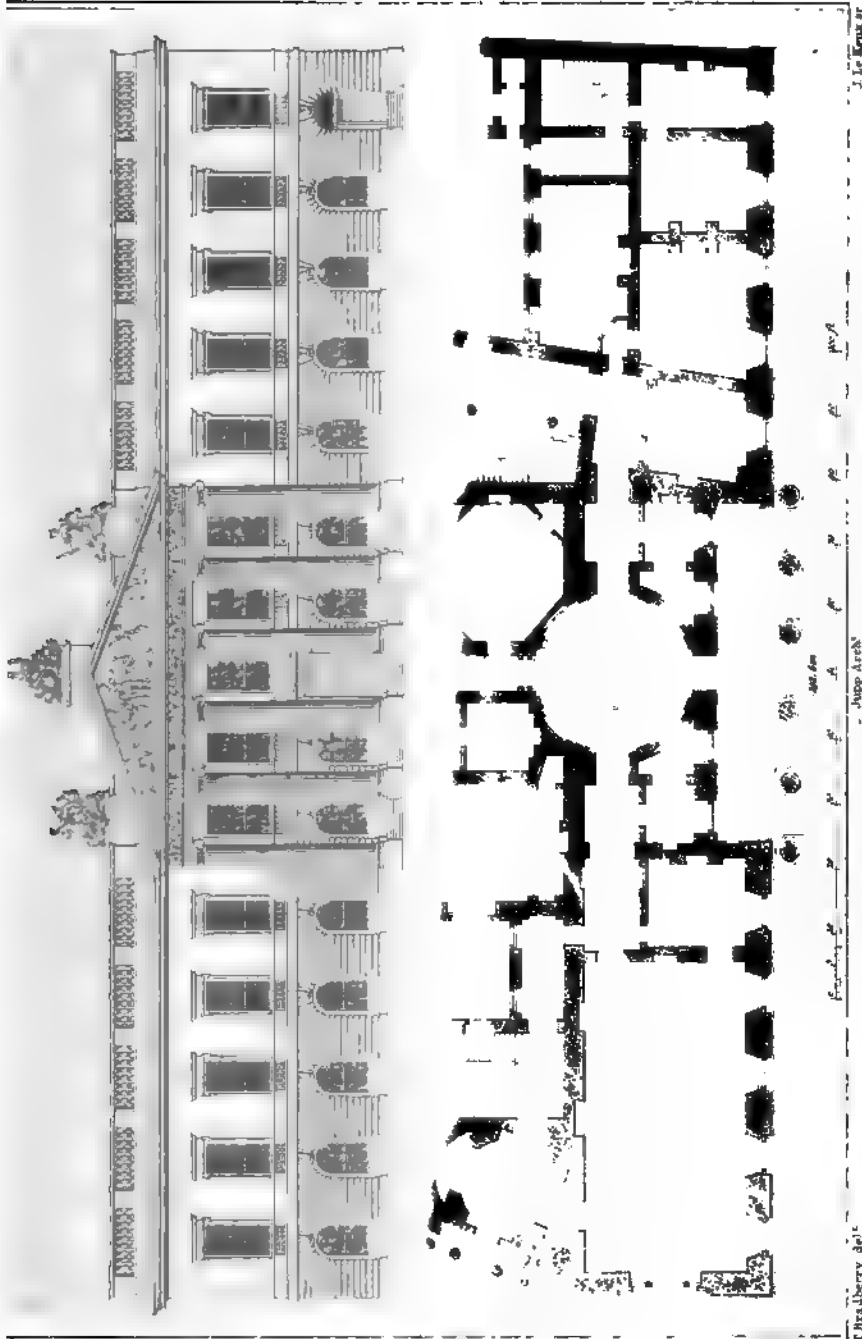
A marine production, called the Cup of Neptune; curious corals, &c., from the vicinity of Singapore.

Beautiful models of Chinese scenery, consisting of rock-work, executed in hard wood, bronzed; temples of ivory; with human figures, birds, trees, &c., formed of silver, embossed, and mother of pearl.

Chinese drawings, one of which, representing a Chinese festival, is executed with more attention to perspective than the artists of China usually display.

A complete Chinese Printing Press.

The Foot-stool for the Throne of Tippoo Saib, formed of solid gold, in the shape of a tiger's head, with the eyes and teeth of crystal. A magnificent throne, to which this appertained, was constructed by order of Tippoo, soon after he



EAST INDIA HOUSE.  
GROUND PLAN OF PRINCIPAL FRONT, & ELEVATION



succeeded to the sovereignty of Mysore. It was composed of massy gold, the seat raised about three feet from the ground, under a canopy supported by pillars of gold, and adorned with jewellery and pendant crystals of great size and beauty. This throne was broken up and sold piece-meal, for the benefit of the captors, to whom the produce was distributed as prize-money.

A musical Tiger, found in the palace of Tippoo, at Seringapatam. It is a kind of hand-organ, enclosed in the body of the tiger; the whole represents a man lying prostrate in the power of that animal, of which the roar, together with the groans of the victim, are heard.

The armour of Tippoo Saib, consisting of a corselet and helmets, made of quilted cotton covered with green silk; of a texture sufficiently firm to resist a blow of a sabre.

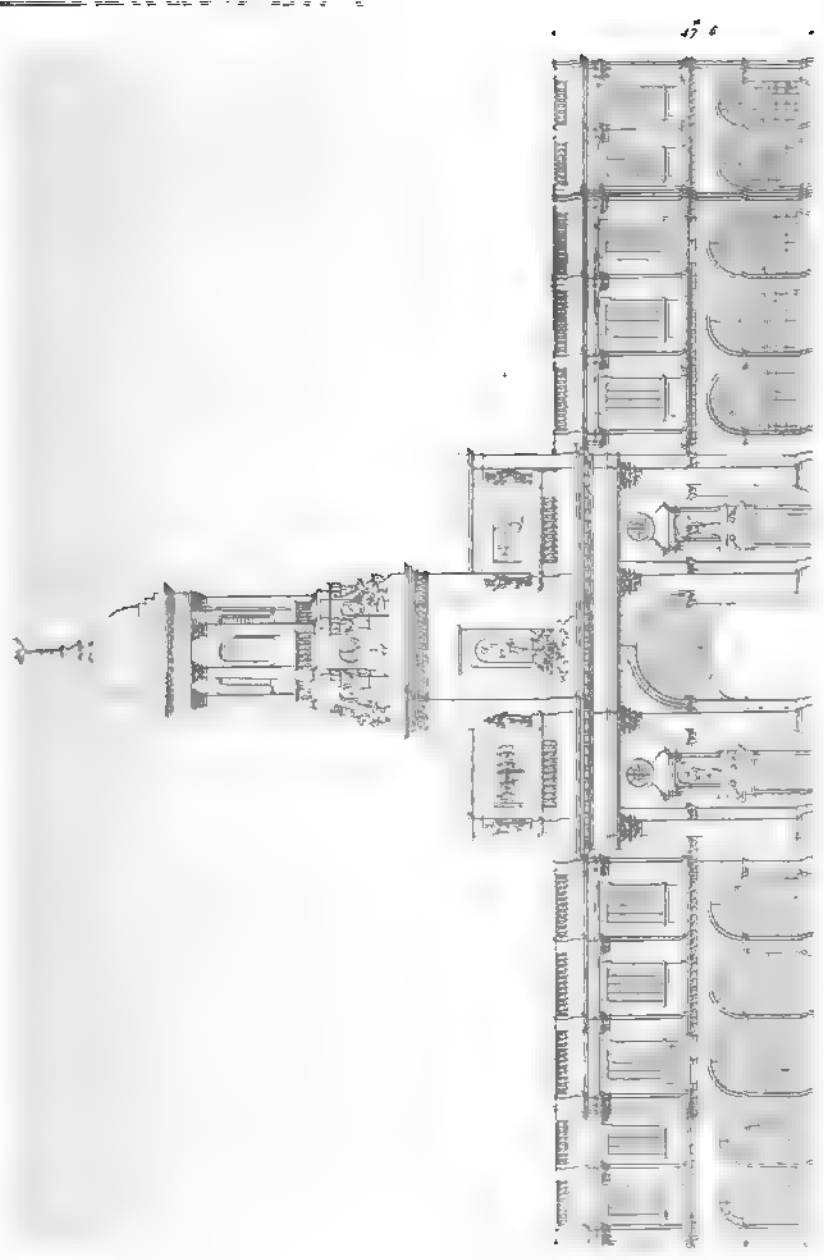
Bricks brought from Hilla, on the banks of the Euphrates, supposed to be the site of ancient Babylon. They have inscriptions indented in what has been termed the *nail-headed*, or Persepolitan character, forming lines or columns; for it is a subject of dispute among the learned, whether these characters are to be read perpendicularly, like those of the Chinese, or longitudinally, like those of European nations. Some of these bricks seem to have been baked on a matting of rushes, the impression left by which is still visible on the under side; as is also some of the bituminous cement, by which they were apparently united.



## THE ROYAL EXCHANGE.

PRIOR to the foundation of this edifice, the merchants met together in the open air, in Lombard Street, where they long continued to be exposed to numerous inconveniences, as well from the inclemencies of the weather as from other circumstances. Various schemes were occasionally suggested to remedy these evils, but the earliest serious attempt to remove them was made by Sir Richard Gresham, (father of Sir Thomas,) ‘the King’s Merchant,’ in 1531, in which year he was sheriff of London: his endeavours, however, were not successful; although he interested the King, Henry the Eighth, sufficiently to induce him, three years afterwards, to send letters to the City, directing the building of a Burse at Leadenhall. In the reign of Queen Elizabeth, Sir Thomas Gresham, who very laudably persevered in his father’s designs, proposed to the Corporation, in 1564, ‘That, if the City would give him a piece of ground in a commodious spot, he would erect an Exchange at his own expense, with large and covered walks, wherein the merchants and traders might daily assemble, and transact business at all seasons, without interruption from the weather, or impediments of any kind.’ This offer was accepted, and in 1566 various buildings were purchased in Cornhill, at the expense of the City; and the ground being levelled and prepared, Sir Thomas laid the foundation of the new Burse on the 7th of June in that year: the superstruc-

SECTION OF THE TEMPLE OF KARNAK



Scale 1/4" = 10' 0"

THE TEMPLE OF KARNAK  
DRAWN BY J. H. COOPER  
1897

Plate 100



ture was carried on with such rapidity, that the whole building was covered in with slate before the termination of 1567.

On January 23, 1570-71, Queen Elizabeth, after dining with many of her nobility, at Sir Thomas Gresham's house, which occupied the site of the present Excise Office, between Broad Street and Bishopsgate Street, visited the Burse, and "caused the same to be proclaimed the *Royall Exchange*, and so to be called from thenceforth and not otherwise."

Sir Thomas Gresham, who died November 21, 1579, bequeathed the whole of this edifice, and its various appurtenances, after the decease of his wife, "jointly for ever to the Corporation of London, and the Company of Mercers," upon trust, that the former, out of their moiety, should pay salaries of £50 per annum each to four Professors, who should read public lectures, gratuitously, on Divinity, Astronomy, Geometry, and Music,\* at his mansion-house, (which was afterwards called Gresham College,) and £10 annually to each of the following prisons, viz. Newgate, Ludgate, Wood-Street-Compter, the Marshalsea, and the King's-Bench; and that the Mercers' Company, out of their moiety, should grant annual salaries of £50 each to three persons, who should deliver lectures, as above, on Civil Law, Physic, and Rhetoric; pay £100 per annum for four quarterly dinners, at their own Hall, for the entertainment of their whole Com-

\* The Gresham Lectures were probably the first of a scientific nature ever gratuitously submitted to the public; and we know of no others of the like description. It is therefore much to be regretted that they are not rendered more effective and useful. Seven lecturers are now paid one hundred pounds a year each, to deliver courses of lectures on as many branches of polite literature and science; but from some neglect, or undefined cause, they fail in the original intention of being publicly beneficial and publicly interesting. The annual salaries to the Professors are £100 each; i. e. £50 as originally devised, and £50 instead of household accommodation, as first provided in the College.

pany; and allow £10 yearly to each of the Hospitals of Christ, St. Bartholomew, St. Thomas, and Bethlehem, the Spital, and the Poultry-Compter. The present annual rental is at least £3000.

The fabric erected by Gresham was almost entirely destroyed by the conflagration of London in September, 1666. On the 2d of November following, as appears from the books of the Mercers' Company, "Mr. Hook, Mr. Mills, and Mr. Jerman, the City Surveyors, were requested to prepare an estimate for rebuilding the Royal Exchange." In February 1666-7, the joint Committee of the Corporation and Mercers' Company ordered the ground to be cleared, and agreed to petition the King for an order to obtain Portland stone. On the 25th of April, "the Committee being aware of the great burthen of business lying upon Mr. Mills, for the City at that time, and considering that Mr. *Edward Jerman* was the most able known artist (besides him) that this City then had, *unanimously*" made choice of Mr. Jerman "to assist the Committee in the agreeing for, ordering, and directing of that work." On the 3d of May, that "artist" having applied for instructions, the Committee "agreed that the new Exchange should be built upon the old foundations," and that "the pillars, arches, and roof, should be left for him to model, '*according to the rules of art,*' for the best advantage of the whole structure."

When the plans and elevations of the building were prepared, the Lord Mayor and a deputation from the Committee, attended by Mr. Jerman, laid them before the King, Charles II., and at the same time requested his permission to extend the south-west angle of the Exchange into the street. The designs were approved by his Majesty, and the permission granted; in consequence of which the building was immediately proceeded with, and, on the 23d of October,

the King laid the base of the column on the west side of the north entrance; and on the 31st of the same month, the first stone of the eastern column was laid by the Duke of York, afterwards James the Second.

From the above particulars it appears certain that the architect of this building was Edward Jerman, and it is the more necessary to advert to that circumstance, because the design has frequently, but erroneously, been attributed to Sir Christopher Wren. The fact will become more evident by the following extract from evidence detailed in the Journals of the House of Commons :—

“ December 9th, 1667. The Committee considered the *draft* made by Mr. Jerman for *rebuilding the Exchange*, and resolved, ‘ That *porticos* should be built on the north and south sides, according as his Majesty desires, and as are *described in the aforesaid draft.*’ ”

During the period occupied by the rebuilding of this edifice the merchants had held their meetings at Gresham College; but the works being sufficiently advanced, the new Exchange was publicly opened on the 28th of September, 1669; the expense of its construction having amounted to £58,962, which was defrayed in equal moieties by the City and the Mercers’ Company.\* Since that period the fabric has several times undergone considerable repairs, and parti-

\* This Company, to discharge its moiety of the expense, was obliged, from time to time, to borrow money at exorbitant interest; insomuch that, in the year 1682, they had issued bonds on account of the trust of Sir Thomas Gresham, to the amount of £45,795. From a statement rendered to the Court of Chancery, in 1729, in consequence of one of the lecturers having filed a bill against the trust, it appeared that there was due to the Mercers’ Company, through the aforesaid expense and other payments, the sum of £100,659 18s. 1d.; and in the year 1745, when a continuation of the account was produced before the House of Commons, the principal and interest then due amounted to £141,885 7s. 1d.

cularly about the year 1767, when the sum of £10,000 was granted by Parliament towards the expense.

Very extensive reparations and improvements have been made in this fabric since the year 1820, from the designs and under the direction of George Smith, Esq., Architect to the Mercers' Company. These consist of raising a new stone tower on the south side, in the place of a more lofty one of timber; chipping, scraping, and repairing the entire surface of the building; constructing three new stone staircases of large dimensions; repairing and restoring the sculptured figures and scroll-work, and, in short, renovating the whole edifice. The staircases alone cost about £6,000, and the aggregate expenses are estimated at about £33,000.

The ground plan is nearly a regular quadrangle, including a spacious open court, and having a projecting piazza, or arcade, externally, on the north and south sides. The principal front is towards the south, in Cornhill; but the narrowness of the street, which is here still more contracted by the carrying out of the piers quite to the carriage-way, precludes it from being fully and advantageously seen. This front is 210 feet in extent. Its central part consists of a portico, with retiring wings: the former is composed of a lofty arch-way, opening from the middle intercolumniation of four Corinthian three-quarter columns, and with them supporting an entablature of the same order; over the centre of which are the royal arms and supporters of George the Fourth, and on each side a balustrade, &c. surmounted by statues, emblematical of the four quarters of the globe. Within the lateral intercolumniations, over the lesser entrances to the arcade, are two niches, containing the statues of the kings *Charles the First* and *Second*, in Roman habits, by Bushnell.

The tower, which rises from the centre of the portico,

consists of three stories. In front of the lower story, which is of the Doric order, and of a square form, is a niche, containing a statue of Sir Thomas Gresham; and over the cornice, facing each of the cardinal points, is a bust of Queen Elizabeth: at the angles are colossal griffins, bearing shields of the city arms. Within the second story, which is divided into an octagon by trusses, &c. is an excellent clock with four dials; there are also four wind-dials. The upper story (which contains the bell) is surrounded by a circular peristyle, or colonnade, of eight Corinthian columns, crowned by an entablature and a dome: the latter is surmounted by a lofty vane, of gilt brass, shaped like a grasshopper, the crest of the Gresham family. The façade walls which project laterally from the basement of the tower are sculptured with two alto-relievos, in panels; one representing Queen Elizabeth, with attendant figures, and heralds proclaiming the original building; and the other, Britannia, seated amidst the emblems of Commerce, accompanied by the Polite Arts, Science, Manufactures, and Agriculture. The height from the basement line to the top of the dome is 128 feet 6 inches.

Within the quadrangle is a spacious area, measuring 144 feet by 117 feet, surrounded by a broad piazza, which, as well as the area itself, is, for the general accommodation, arranged into several distinct parts, called *Walks*, where foreign and domestic merchants, and other persons engaged in mercantile pursuits, daily meet to transact business. In the centre, on a circular pedestal, about eight feet high, surrounded with an iron railing, is a statue of *Charles the Second*, in a Roman habit, by Spiller. A raised seat on a step is continued round the inner part of the piazza, except where interrupted by the entrances. Over the piazza is a flattish groined roof, which springs from a series of antæ, or pilas-

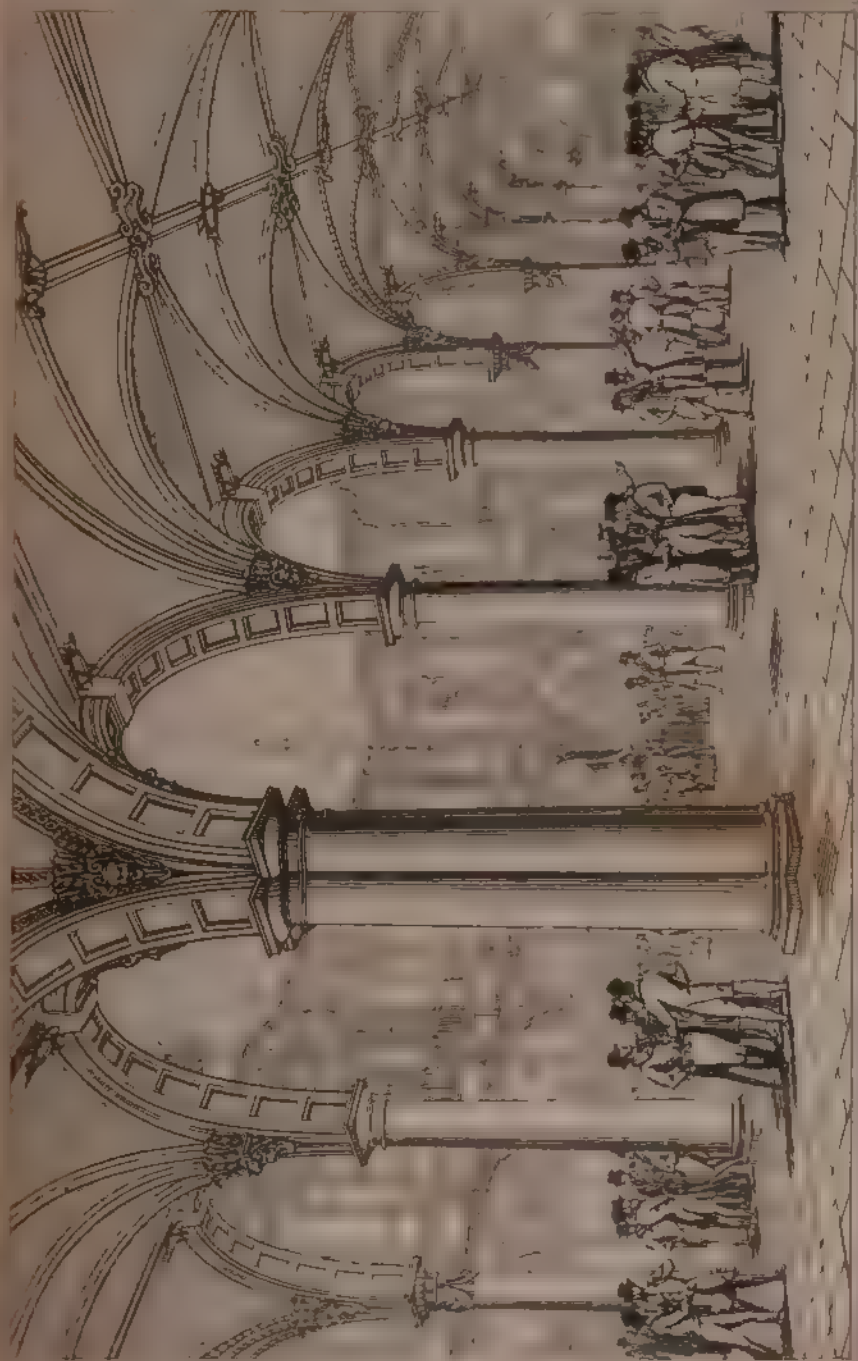


ters, with intervening corbels, masked by animals' heads, blank shields, and other ornaments. In the central part of each division of the groining is a large ornamented shield, displaying either the city arms, the arms of the Mercers' Company, viz. a maiden's head, crowned, with dishevelled hair, or those of Gresham, namely, a chevron, ermine, between three mullets.

On the centre of each cross rib, also, in alternate succession, is a maiden's head, a grasshopper, and a dragon. Between the pilasters are twenty-eight niches, only two of which are occupied by statues, viz. that towards the north-west, in which is *Sir Thomas Gresham*, by Caius Gabriel Cibber, and that towards the south-west, in which is *Sir John Barnard*, whose figure was placed here whilst he was yet living, at the expense of his fellow-citizens, "in testimony of his merit as a merchant, a magistrate, and a faithful representative of the City in Parliament." On the area side, the piazza is supported by a series of arches, rising from columns of the Doric order, and surmounted by a corresponding entablature: in the spandrels are tablets, &c., surrounded by festoons, scrolls, and other ornaments. The key-stones of the arcade are sculptured, alternately, with the maiden's head, grasshopper, and dragon; but those of the great entrances have the lion and the greyhound.

The inner face of the superstructure, which consists of two stories, has an imposing aspect; but the decorations are too numerous: the whole is surmounted by a balustrade. Between the piers of the upper entablature, within square attic borderings, are twenty-five large niches, containing figures of twenty-one of our sovereigns, (four being vacant,) viz. on the south side, *Edward I.*, *Edward III.*, *Henry V.*, and *Henry VI.*; on the west, *Edward IV.*, *Edward V.*, *Henry VII.*, and *Henry VIII.*; on the north, *Edward VI.*,

Interior of the Colosseum





*Queen Mary, Queen Elizabeth, James I., Charles I., Charles II., and James II.*; on the east, are *William and Mary*; within a conjoined or double niche, *George I., George II., and George III.* Several of the above sovereigns are represented in armour, and others in Roman habits; the Queens are chiefly in the dresses of the times. Many of these statues were formerly gilt; but the whole are now of a plain stone colour. Walpole says that the major part was sculptured by Caius Gabriel Cibber: those of George the First and Second were executed by Rysbrach, and that of his late Majesty by Wilton. In different parts of the roof are four lofty weather-cocks, which communicate with wind-dials in the interior.

Under the projection of the north and south fronts, on the right of the entrances, are spacious flights of steps, leading to the galleries, which form a regular communication through the upper stories, and connect with the various offices and apartments into which they are divided. There is likewise a third staircase on the west side, where there is an entrance passage from Castle Alley: opposite to this, on the east side, is a similar entrance from Sweeting's Alley. Originally the above offices were opened as shops of different descriptions, but they are now occupied by the Royal-Exchange Assurance Offices, the Lord Mayor's Court Office, Lloyd's Subscription Coffee-House and Committee Rooms, the Merchant Seamen's Office, the Gresham Lecture Rooms, &c. and divers counting-houses for merchants and under-writers.

E. W. BRAYLEY.

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As is the case with several other subjects contained in these volumes, *Fuit* is the motto that may be attached to this; the

whole building being now swept away, in consequence of the destruction made within its walls by the fire which broke out at the beginning of the present year, viz. on the night of January 10th, 1838. It was first discovered by one of the Bank watchmen, who, at about ten o'clock, perceived flames issuing from the north-east corner, where Lloyd's coffee-room was situated; and at twelve o'clock that part of the building was in an entire blaze; for although the alarm had been immediately given, and a great many engines had been brought to the spot as expeditiously as possible, so intense was the frost, that they could not be worked without the utmost difficulty. By one o'clock the north and west sides were destroyed, and the flames were spreading themselves in the direction of the tower, to save which was now the chief object of concern. Such, however, was the rapidity with which they spread, and so intense was the heat, notwithstanding the extreme severity of the weather, that the firemen could do very little towards attempting to check them; and another hour had scarcely elapsed before the tower itself was involved in the general blaze, which was aided by the quantity of wood-work withinside it. Fortunately, however, it did not fall, though it was expected to do so not only at the time, but for several days afterwards. The eastern portion of the building, in the lower part of which was a range of shops forming one entire side of Sweeting's Alley, quickly shared the fate of the rest; and, soon after, the walls of the interior fell into the quadrangle. With the exception of the external walls, the destruction may be said to have been complete: the chief wonder is, that it was confined to the Exchange, and that the houses on the other side of Sweeting's Alley, a mere narrow passage, should have escaped without any injury.

That the newspapers should have instantly set about bewailing the loss of the Royal Exchange, representing it to have been little short of a perfect paragon of architecture, is not at all surprising: should the same fate befall the Mansion-House, they would instantly discover that it had been a most splendid and sumptuous edifice; though, as it happens to have got an ill name, nobody knows how, everybody now abuses it, nobody knows exactly why: but it is surprising that writers of a different class, and professing to speak the language of sober criticism, should have extolled in almost unqualified terms a structure which abounded in glaring solecisms, and otherwise exhibited much bad and positively humpish taste. Before the alterations made at the time the new tower was built, the intercolumn on each side of the large arch towards Cornhill had a curved pediment above its entablature; these were removed, and the balustrades, shown in the elevation, substituted for them: yet, after these partial corrections, and other attempts to give that front a more modern air, enough was left to show very plainly the taste of the original design. For evidence of this we need look no further than the filling up of the two intercolumns just referred to, consisting of a door-way, niche, and circular mezzanine window of the most barbarous forms, and piled up one upon the other in a most grotesque manner. The architecture of the interior or quadrangle was not at all in better taste than the exterior, rather still less so; poor and straggling below, confused and whimsical above, encumbered with coarse and trivial ornaments, that produced littleness instead of grandeur, perplexity instead of richness. Among other intolerable caprices of design it presented, the architrave of the upper order (it amounts almost to irony to term it so) was cut through by oval windows, as may be seen in the annexed perspective view. Though not the

most fastidious of critics, Ponz,\* who notices some of the principal buildings of London, in his "*Viage fuera de España*," censures the architecture of the Royal Exchange, saying, "*toda la decoracion carece de elegancia*."

As to the future Royal Exchange, it is utterly impossible at present to form even any conjecture in respect to it, except that convenience will probably be far better consulted in it than was the case in the former structure, which was internally a mere open court with a sheltered walk around it. From what has yet transpired on the subject, all that can be predicted without danger of its being contradicted by after circumstances, is, that very extensive improvements are likely to take place at that extremity of Cornhill. And such is at present the irregular and confused manner in which the adjacent buildings are disposed, that it will probably be found expedient to clear away not only what are called the "Bank Buildings," but some of the opposite ones, so as to form an open space or square, one side of which would be the south front of the Bank; the west front, or end of the new Exchange, being set so far back from the line of the old one, as entirely to clear the east wing of the other edifice. Yet, as far as the Bank is concerned, it will perhaps be more adviseable to let the range of buildings

\* This writer, whose *Viage de España* in 18 vols. 8vo. contains a vast fund of information relative to the buildings and the fine arts in Spain, speaks somewhat coldly of St. Stephen's, Walbrook, in which he does not appear to have seen any particular beauties. In fact, his observations on the buildings he visited in this country, are rather dry and brief; and in one instance he shows himself to have been quite a stranger to our history, for he tells us that Rubens' ceiling at Whitehall contains allegories, alluding to William III. and Charles I. This blunder, however, is not greater than that committed by the Italian historian of sculpture, who says Greenwich Hospital was erected in the reign of Paul II. D. Antonio Ponz visited this country about the year 1783. He died Dec. 4th, 1792, at the age of 67.

facing it remain in statu quo, and set back the north front of the new Exchange upon the same line. At all events it will be important that the plan of the whole locality should be maturely studied, and definitively settled, in order that the Exchange itself may be designed so as to be in every respect perfectly adapted to its situation.

**EDITOR.**



## THE BANK OF ENGLAND.

UNTIL the present century, almost the only buildings which possessed any claim whatever to notice on account of their architecture were our public edifices ; yet even of these there were not many deserving of praise, or capable of standing the test of a critical examination. Few were conspicuous for their magnitude, still fewer for their beauty, being for the most part insipid copies from a debased school, of which it was difficult to say whether their utter insignificance, or the bad taste they exhibited, ought most to excite our regret. To pretend to maintain the contrary, would be, in our opinion, to compromise our judgment as critics, and to sacrifice truth to paltry adulation.

Some sixty years ago, the front of the Bank, as it then stood, exhibited what might be considered a fair, certainly not the worst, specimen of the architecture of our civic structures. It then consisted merely of the portion originally designed by Sampson, and completed in 1736, contiguous to the church of St. Christopher, which stood on its western side. Considering the period at which it was built, its elevation might be termed handsome, and even chaste ; for it possessed more boldness, and had less of frittered and spurious decoration, than most of its contemporary edifices.

It being found necessary to provide greater accommodation for the business of so gigantic an establishment, the Governors resolved to conduct the requisite improvements

on an extensive scale, and with a liberal regard to architectural effect. The adjacent houses, and the church already mentioned, on the west side, were taken down; and Sir Robert Taylor, the architect employed on that occasion, erected two uniform screen wings, of the Corinthian order, each consisting of two 'extreme pavilions, with four advanced columns and half columns behind them, and crowned with a pediment, the intermediate portion having five blank arcades, separated by four pairs of coupled columns, with small niches between them. 'It must be confessed that these wings had a more classical air, and produced a more picturesque appearance, than what the citizens had been accustomed to behold; yet they certainly never merited the epithet "magnificent," so frequently applied to them. The design itself, too, had little claim to originality, being in fact copied, with some slight alterations, from a design by Bramante in one of the courts of the Vatican, and, although not destitute of a certain degree of richness and elegance, was on too minute a scale either for its situation or for the character of the building. By being raised on a stylobate too lofty for the order itself, the columns lost much of the consequence they would otherwise have possessed, and looked petty and trivial; added to which, from the width of the intercolumniations, the architrave appeared to be without sufficient support; a defect particularly conspicuous in the end pavilions, which being crowned by pediments, and having insulated columns, assumed something of the character of small tetrastyle porticoes.

Notwithstanding these defects, however, the wings had, in their general appearance, something so pleasing and ornamental, that, had they been placed elsewhere, we should have regretted their removal. Still, the whole façade was quite discordant, for there was not the least unity of design

between these additions and the original building. Whether Sir R. Taylor contemplated the removal of the latter at some future period, and, in adopting his design for the wings, intended to connect them by a centre of corresponding character, so as to form the whole range into one uniform façade, we are not prepared to say; yet, if such were not the case, he would surely have done better to have assimilated his style somewhat more to that of the portion already built.

These works were carried on between the years 1766 and 1788. In the latter year Mr. Soane, who had recently returned from Italy, was appointed Architect to the Bank; and it is not more than just to observe, that the taste and skill he has displayed throughout this extensive pile, show that the appointment could not have been more judiciously conferred; while, on the other hand, much praise is likewise due to the Directors for the liberality with which they have uniformly seconded the artist's views, and adopted his suggestions. This conduct reflects on them the highest credit, and has ultimately proved as conducive to true economy as to architectural beauty.

The task of re-modelling, as far as was practicable, such a mass of heterogeneous buildings,—of extending and uniting them into a uniform pile, was one both of magnitude and difficulty; especially when we take into account the irregularity of the ground plan. Considering, too, the length of time it has taken to accomplish this important object, it is most fortunate that nothing has occurred to frustrate the designs of the present architect, but that he has been enabled to prosecute them without deviation. Neither is it less a subject of congratulation, that, instead of adhering to the style of architecture introduced by his immediate predecessor, Mr. Soane has ventured to set an example of one more pure,

more classical, more picturesque,—one, too, which from its very merits was little likely to be appreciated, or to obtain the approbation of those who pretended to be judges, and who formed their opinion from vicious models.

In fact, when the façade towards Lothbury was first built, the critics of that day seemed to have been sadly perplexed what opinion to pronounce, it being so contrary to all the rules and *recipes* for making a design, with which they were acquainted. Accordingly they termed it *fanciful*, certainly not intending that epithet to be taken in a complimentary sense. The greater credit, therefore, is due to the architect, seeing that, at a period when the school of Gibbs, Chambers, Adams, &c. was in vogue, he boldly dared to emancipate himself from insipid routine, and conceive his subject, not according to the mechanical rules of the profession, but with the feeling of a painter. Without bearing this in mind, we shall not do him justice; for it is to the first adventurer, not to those who follow in the track he has pointed out, that the merit of fearless originality belongs.

We have since studied Greek models, and have certainly, after all that may be alleged against modern architecture, made a most decided improvement as to taste. We now possess buildings with Grecian porticoes, many of which, as far as relates to their individual features, are eminently beautiful; but they are more or less *copies*, and obvious adaptations; and in many, too, the parts thus borrowed have but little coherence or uniformity of character with others to which they are attached. In short, they are destitute of that pervading feeling, without which a building, however ornamented, will be but a mere mechanical production, unworthy of being considered as a *work of art*.

In originality the Bank still remains unrivalled; in picturesque beauty, in grace, in majesty, it is also pre-eminent.

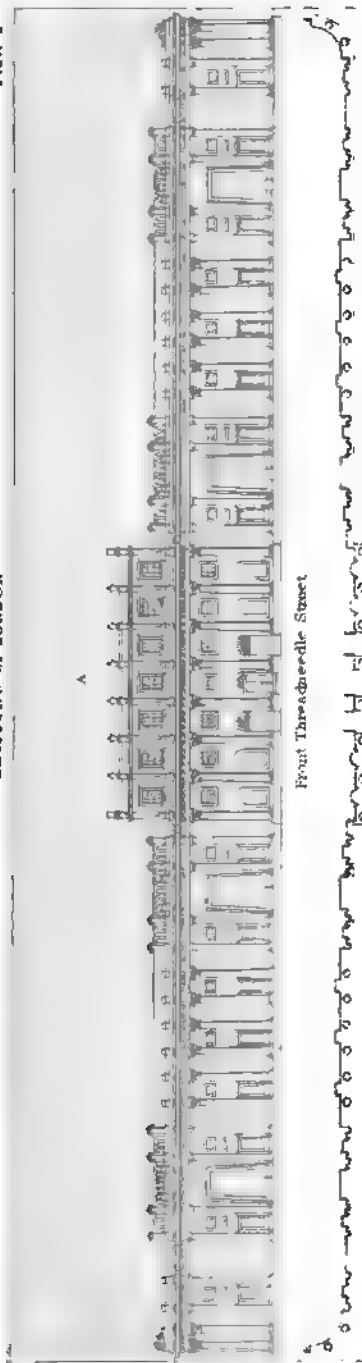
When we behold it, we are reminded of no previous model—of no edifice of Greece or Rome, although it is one that either might have been proud to possess in the days of its greatest splendour ; and whether we consider its important destination, its extent, the durability of its construction, the magnificence, and still more the genuine taste of its architecture, it must be allowed to belong to the very first class of our metropolitan and national edifices. The magnitude and complexity of the plan have enabled the architect to introduce a variety of beautiful parts, and a rich succession of architectural scenery, judiciously diversified, yet partaking throughout of the same character, and combined into one harmonious whole. Nor is it easy to point out, among all the stores of modern architecture, whether in this or other countries, a single edifice so fraught with what may be considered the *poetry* of the art, and so striking an example of what it is capable of achieving in the hands of a master.

In the selection of a model for his order, Mr. Soane has here been peculiarly happy, making choice of that of the Temple of the Sibyls, at Tivoli. It is, we believe, one of the first, if not the very first instance, of any modern application of this order ; nor is it only exceedingly beautiful in itself, but particularly appropriate in such an edifice as the Bank, since it unites, in a very high degree, both in the column and in the entablature, especially in its capital of the former, an expression of masculine energy and luxuriant richness ; so that, did we admit the now almost exploded doctrine of there being more than three orders, we should not hesitate to term this a *sixth*, so different is it from every other specimen of the Corinthian. Among the other peculiarities and characteristics of Mr. Soane's style are, the uniform omission of sub-plinths to the columns, he placing them

directly on the stylobate; the continuation of the mouldings of their bases along the wall, thereby giving both decoration and solidity to his building; the substitution of antæ for pilasters,—thus imparting a considerable degree of variety to his designs, without having recourse to extraneous embellishments; square-headed, instead of arched niches; panels with sunk lines; honeysuckle acroteria, and other ornamental features. But it is not so much in the individual parts, beautiful as they are, that the chief merit of his design lies;—these things may be copied, and they may be caricatured; it is in the general combination, in the union of richness and simplicity, in the striking effect of light and shade, in the relief, in the contrast of the various parts, in the invention, in the beautiful manner in which he has varied the outline of his building, and in the exquisite harmony of the whole;—in short, in the sentiment of his design, in that which deserves the name of *art*, that his superior merit consists.

The *South Façade*, in Threadneedle Street, (Pl. I. A.) is that more likely to be generally admired, as being the most profusely decorated; yet we give the preference to the north and west elevations. The colonnades of the wings are exceedingly beautiful features, and produce an ever-varying play of light and shade, and perspective. Though it has frequently been asserted, that it is hopeless to attempt to produce perfectly new effects in architecture,—every combination of which it is susceptible having been frequently repeated; yet here, as well as in other parts of the Bank, we find sufficient to convince us, that such an opinion is incorrect. Still, beautiful and rich as this front is, its parts appear to us to be rather too much crowded; nor do we think the architect has been so successful in the centre of the composition as in the lateral wings. This has doubtless arisen

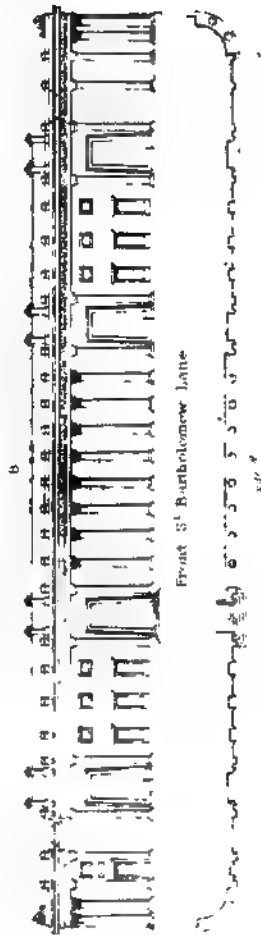
from the necessity of introducing mezzanine windows, which cut up the surface too much, and has prevented him from giving a sufficient loftiness and importance to the centre gateway. We are of opinion, likewise, that the minute ornaments on the honeysuckle acroteria, over the entablature here, not only injure the general effect, but are far from beautiful in themselves. These, however, are blemishes which may at any time be removed. The upper story, or superstructure, belonging to this part, has much novelty in its idea, and much intrinsic beauty, although we cannot say that, elegant as it undoubtedly is, it harmonizes so well with the rest of the façade as could be desired. In the wings, some alteration has been made, which ought not to be unnoticed: when first erected, a plain pedestal parapet was raised above the colonnade, on a level with the wall behind it; and elegant vases were placed above each column, whose shadows falling on the surface of the parapet, which served as a background to them, produced a highly picturesque effect, of a corresponding character with that in the colonnade below. We cannot account for their removal, except by supposing that this parapet was found to obstruct the light, and darken the apartments behind. The *East Front* (Plate I. B.), which is the least extensive of any, being only 250 feet, has, in the centre, a screen colonnade of eight columns, similar to those of the south front; but as the sun rarely illumines this, it loses much of the effect that distinguishes the others: on each side of this colonnade are two lofty door-ways, and between them three blank windows; the whole forming a remarkably chaste, rich, and original composition. But it is, we think, in the north and west elevations that the architect has been peculiarly felicitous, having stamped on these a character of simple grandeur, and combined in his design severe chasteness of style with



Front Threadneedle Street

1825

Scale 1/4 inch = 1 foot



Front St Bartholomew Lane

1825

W. B. D. D. D.

1825

1825





much playful and striking effect,—so much unity with so much variety ; and having introduced features at once so novel and so graceful, that the whole seems the result of refined taste, profound study, and happy invention.

Owing to the declivity of the ground towards this side, the Lothbury front is loftier than that on the south, and the columns stand on a plain socle, several feet high ; a circumstance very favourable to the general effect. Instead, too, of being parallel to the south façade, and at right angles with those on the east and west, it forms an obtuse angle with the former, and an acute one with the latter ; consequently its length exceeds that of the side towards Threadneedle Street, it being 420 feet. The *Lothbury Façade* may be considered as divided into two equal portions, by a slight projection, consisting of two antæ and two pilasters, forming three intercolumns of ornamentally rusticated surface. This portion of the composition is crowned with a balustrade and vases, and a receding attic behind them. The part extending on either side this has centrally a lofty, arched gate-way, enclosed within a square architrave, surmounted by a low pediment, on each side of which is a recess, with two antæ, and two insulated columns, and a blank window within it. Above the gate and the recesses extends an attic, which is not only highly ornamental in itself, and produces a fine effect, by varying the outline against the sky, but serves likewise to combine the lower parts into one group : on each side of this are three blank windows.

With these few features, namely, twelve blank windows, two gates, four recesses with columns, and the small centre compartment, has the architect contrived to fill up a space 420 feet in length, so tastefully that the eye dwells on it with pleasure. Of the beauty of the individual parts, it is impos-

sible to speak too highly: we have already noticed the order as being at once the most chaste, bold, rich, and effective, it is possible to conceive; nor are the other features less admirable, either in their relative proportions to each other, or in the classical purity of their design. The blank windows are particularly pleasing in form, and tend to produce great variety, relief, and effect.

The easternmost of the two gates on this side opens into what is termed the *Lothbury Court* (Plate II.), which, although not very spacious, is of an exceedingly rich architectural character, and is highly picturesque. On either side is a flight of steps, the entire width of the court, on which rest two beautiful colonnades of four Corinthian columns, with antæ and entablature; that on the right hand forms an open screen to a raised part of the court, and that on the left a loggia, the centre part of which is a large semicircular recess, extending the width of three intercolumns. It is not easy to conceive a more beautiful composition; since, from the play of perspective, and the ever-varying effects of light and shade, thus created, it is eminently picturesque.

Did the Bank possess no other merit, it would still, in this design alone, deserve to be studied by those who wish to see how much variety of plan is capable of contributing to novelty and beauty, independently of other circumstances. It is by means of such effects as these—by surface receding beyond surface, by shadow deepening upon shadow, by the apparent shifting of the lines, according to the movement of the spectator;—it is thus, we say, that an architect imparts not only beauty, but spirit and motion, as it were, to his compositions; and, as far as regards this department of design, so much is yet to be learned, so much to be attained, that a new field is open to architectural talent. Immediately facing the entrance



Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5



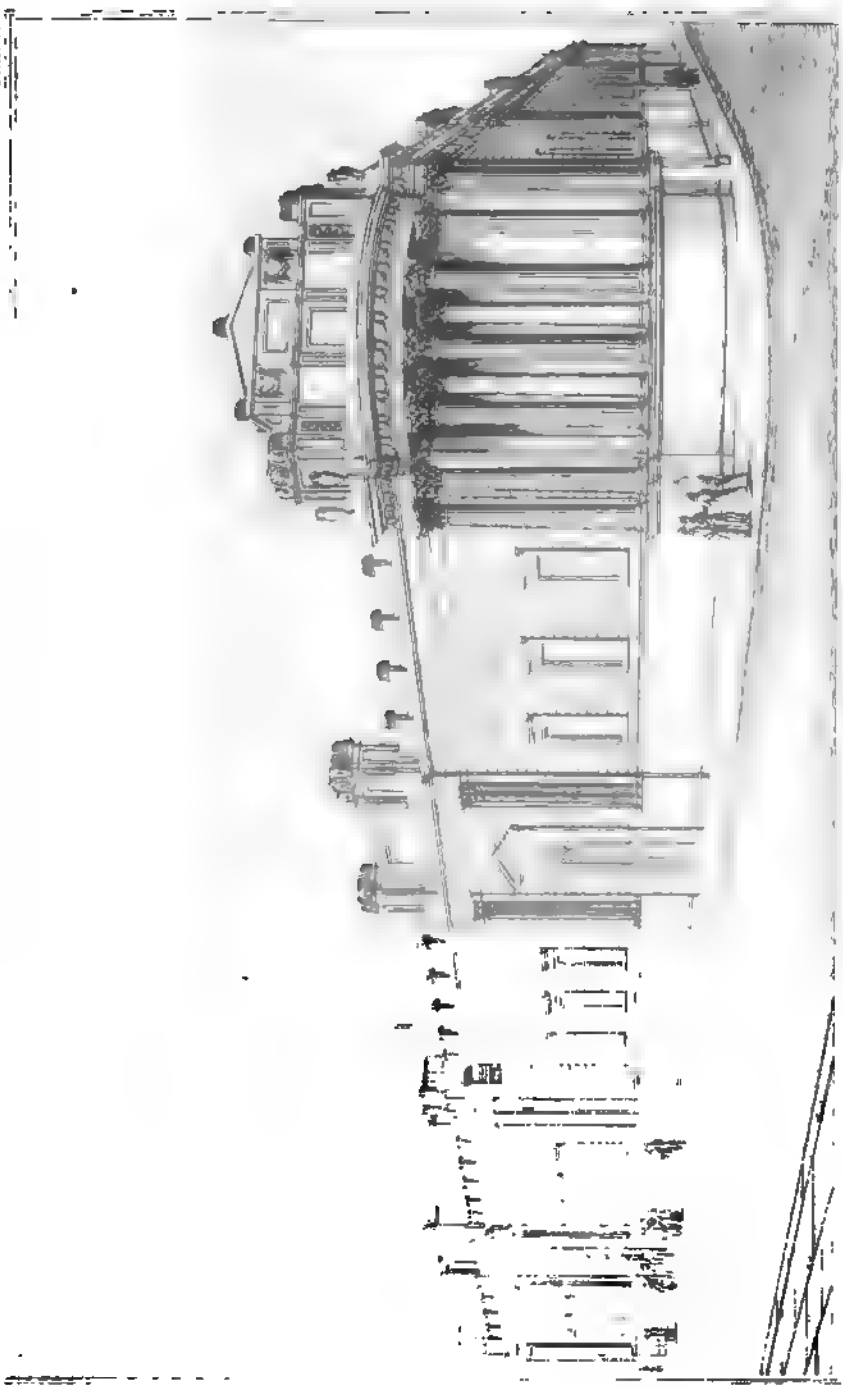
from the street, is a second gate-way, leading to the Bullion Court, the general design of which is borrowed from the arch of Constantine at Rome.

Returning to the exterior; before we proceed to the western front, let us pause to examine the beautiful *Portico* at the north-west angle. (Plate III.) We really find ourselves at a loss to do justice to this exquisite *morceau*. The columns are arranged in front to form the segment of a circle, and behind them, within the recessed part of the portico, are two others with plain shafts, beyond which is a lofty door-way. What beautiful effects of light and shade are thus produced! With what magical relief do the parts detach themselves from each other! What complexity, yet what unity; what variety, yet what simplicity!

Of the beautiful and novel manner in which the summit of the building is here decorated, we have not room to speak in detail; neither would it be very easy so to describe it as to convey a correct idea by mere words; we must therefore refer to the accompanying Plate. Even this, however, although it exhibits the design and proportions of the composition, and is sufficient to recall the impression to those who have seen it, will, perhaps, be hardly deemed to justify our praises, by those who have not. To be appreciated in all its magic effect, it must be viewed, when powerfully illuminated by the sun, and that at different times of the day, and under various aspects. It may be said, however, that after all, it is borrowed from the Temple of the Sibyls. True—but how borrowed?—The mere germ, the embryo hint, is derived from that edifice; but the combination of forms, and the character resulting from them, are quite different and perfectly original. In itself, this part is a rich and valuable study for the young architect; whether as respects purity of outline, grandeur of manner, masterly effect, or beauty of detail.

This portion of the general design is likewise not only beautiful in itself, but serves to conceal the obliquity of the northern and western sides with respect to each other, and takes off the disagreeably sharp angle that would otherwise be here formed. In its general character, and most of its features, the *west façade* has a greater resemblance to that towards the north than to either of the others, having, like that, recesses, with columns and blank windows of the same design. On this side there is but one entrance, namely, a large and handsome door-way; and over the entablature of the building, at this point, rises a beautiful attic, with an arcade of five small open arches, crowned by a low pediment, of rather singular but exceedingly tasteful design.

The effect of this superstructure is greatly improved, and its mass at once extended and relieved, by the lower part being continued beyond the pediment, and these extremities being decorated with flutings on their surface, and scrolls at top. Of the small attics—if we may apply the term to what it so ill expresses, above the recesses, it is impossible to speak without employing language that must appear extravagant and exaggerated; for, whether considered with reference to their intrinsic beauty, or as aiding the general effect, by varying the outline and relieving the lower part, without interrupting its continuity, they are in the highest degree beautiful. But it will, perhaps, be said, the architect had no authority for them: so much the better, since his taste has here been more than equal to his originality. Although this attic and the entrance below are evidently the centre of the architectural composition, they are not exactly in the middle of this side of the building, but rather to the north; we must therefore, in judging of it as a façade, consider it as confined to the parallel parts on each side of the door, and the rest as a continuation by other buildings; nor in so extensive a







structure does this circumstance at all detract from its architectural effect, particularly as it can be viewed only obliquely. Even then there is a regular façade, nearly 300 feet in length, (the entire length is 450 feet,) continued in one unbroken line; and although its dimensions, as to height, are not very considerable, it may be pronounced to have a greater air of sublimity than almost any other edifice in London, and to combine, in a striking degree, something of the massive grandeur and solemn repose of Egyptian architecture, with the amenity of that of Greece.

The length to which our remarks on the external architecture of the edifice have reached, prevents us from attempting, on the present occasion, any systematic description of the numerous courts and apartments which occupy the extensive area within its walls; particularly as they are so varied, and present such a succession of architectural scenery, that to do justice to so copious a subject would require not a few pages, but a separate volume. Besides which, without an elaborate ground plan, and numerous sections and views, it would be by no means easy to convey any adequate idea of the peculiar beauties, and diversified yet consistent character, which we here meet with, both as to general form and to the ornamental features. We shall, therefore, content ourselves with offering a few remarks on the more prominent characteristics of the *interior*. Here, likewise, solidity of construction, elegance of execution, originality of application, beauty of form, breadth of surface, grandeur of manner, striking effects, and rich, not lavish, decoration, are pre-eminently conspicuous, and attest the skill, the judgment, and the taste of the architect. The vaulted roofs and domes of stone have an air of simple dignity, more truly attractive than any elaborate, yet insig-

nificant, embellishment could produce; for it is far easier to apply finery than to impart beauty. The manner, too, in which most of the offices are lighted, namely, either from the ceiling itself or by windows near it, is one so peculiarly favourable to architectural effect, particularly wherever columns are employed, and produces such vigorous contrasts of light and shade, that it is to be regretted it should be so generally avoided by modern architects, even in those edifices where it might be imagined that convenience, no less than beauty, would suggest its adoption,—we mean in churches, whose windows at present seem constructed to transmit sounds from the street, and to afford as distinct a view as possible of the surrounding houses.

The entrance from Threadneedle Street leads into a court, on the south side of which is the back front of Sampson's building, in its original state, consisting of a series of Ionic pilasters on a rusticated basement, with arches. Opposite to this is the *Pay Office*, with a handsome façade, having in the centre four three-quarter columns, of the Corinthian order, with a pediment above, and two windows on either side. The door-way on the east side of this court leads to the Rotunda; that on the west into a handsome court built by Sir R. Taylor on the site of the churchyard of St. Christopher. This court, which is of regular design, except to the east, has a series of Venetian windows (six on each side, and three at the end), placed within arcades, ornamented with archivolts and key-stones. Between these windows are three-quarter Corinthian columns fluted, resting on a stylobate level with the bottom of the windows, whose columns are of the same order: all the parts of this design are well combined, so as to unite considerable richness of style with simplicity of effect.

A handsome and truly original *corridor*, with lantern

lights, columns, and arches, leads from the outer court to the *rotunda*, which is fifty-seven feet in diameter and about the same in height, with a dome and lantern light. This communicates with the *Three-per-Cent* and the *Four-per-Cent Offices*. Destitute as it is of almost all that can be termed decoration, this circular hall possesses a charm in its simplicity that we frequently look for in vain where embellishment has been unsparingly bestowed; and is more worth the attention of artists, or admirers of the noble in art, than many structures that have been hitherto considered as the best examples we possess of interior architecture. The *Four-per-Cent Office* is an exceedingly fine apartment, although its beauty consists more in the nobleness of its proportions, and in a few striking and well-composed features, than in mere ornament; for what embellishments it has, are almost entirely confined to the roof and the parts immediately beneath it. The dome in the centre, supported by a series of coupled caryatides between the windows in its tambour, is truly admirable for its beautiful contour, its lightness, and its richness; while the circular reliefs in the spandrels of the four arches below, give a finish and harmony to the whole design. Although the rest of the apartment is comparatively plain, there is sufficient keeping between all the parts; and the general simplicity, instead of producing a disagreeable contrast with the decorated dome, rather serves as a relief to it, and the eye is led to and dwells upon the latter as the principal object. The architecture is perfectly in character with the destination of the place, being solid and massive, without being heavy or loaded with ponderous detail.

Among the other offices, the Three per Cent, the Consol, Dividend, and Bank Stock Offices, and that of the Chief Cashier, are most remarkable both for spaciousness and

architectural beauty; many of the vestibules and corridors, also, exhibit strikingly picturesque features.

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It appears from a note to this article in the first edition of the work, that it was then in contemplation to bring out a monograph fully illustrating the architecture of the Bank, interior as well as exterior, including its details. That this will ever be now attempted, there is not the remotest probability; although, if it were satisfactorily executed, such a work would be eminently useful, since the building affords many studies not else accessible. It is true, a great portion of the interior may be viewed at any time, and the various architectural effects contemplated; yet from such examination, particularly in a place so entirely devoted to business, little more than an acquaintance with general forms and ideas can be obtained; little more, in fact, than what can hurriedly be committed to memory on the spot; between which superficial, imperfect, and more or less desultory mode of observation, and that supplied by authentic architectural documents explaining every thing in the structure, and the connexion of one part with another, there is, as the reader will admit, a very essential difference.

That the architect himself did not care to publish a series of illustrations of this his principal work, upon an adequate scale, and sufficiently numerous to explain every part of it, is rather matter of surprise. We cannot, however, add that it is any matter of regret, because even had he thought fit to undertake such publication at his own expense, it would in all probability have turned out not very much better than either the folio volume of his 'Designs for Public and Private Buildings,' which appeared in 1828; or the 'Description of

the House and Museum on the north side of Lincoln's Inn Fields;' the plates of both which are so vilely drawn and executed, that they might very well pass for ill-natured caricatures. In regard to the last-mentioned volume, at least, it can hardly be imagined by any one, that this arose from Sir John Soane's indifference to the subject, it being indisputable that it was his favourite hobby, and that if he erred at all in respect to it, it was not by valuing it below its real merit. Such being the case, we have no reason to suppose that the Bank would have fared at all better: indeed, he himself has already given proof that it would not, by the paltry, ill-drawn, and truly miserable little views of some parts of the interior inserted in the first-mentioned of the works above alluded to. Whether the exhibition of them was a penitential act, to punish his own vanity, or whether it was that penuriousness was on that occasion more powerful than vanity itself, the reader is left to determine as he best can; for the only point which admits of no doubt, is that, with all his ostentatious display of munificence, intended perhaps to startle the public, Sir John was inclined to be penurious, or something worse than penurious, on occasions where any act of generosity would not have been proclaimed in the highways. Some tolerably strong instances of such disposition might be brought forward, were this the place for doing so; but it is sufficient to point to his last public act, namely, the so-called *donation* of his house and museum to the public, which donation he afterwards annulled, as far as it was possible for him to do so, without entirely frustrating the main object he had in view in making it. It is enough that as far as the public are concerned, the donation has turned out to be little better than merely nominal—certainly quite nugatory for any really useful purposes—an act of pure *tromperie*.

What has just been said is not so intimately connected with the subject, but that it might have been omitted without occasioning any palpable hiatus: so also might a great deal that was interwoven into many of the articles in the original edition, and which, besides, being more or less irrelevant, had not even the merit of possessing either novelty or interest. By way of making a transition from the topic we have allowed ourselves to touch upon, and of passing from the architect's own character to that of his work, as well as for the purpose of showing that our estimate of the one does not prejudice us against the other, we will quote the opinion of M. Hittorff, a foreign architect, on the architecture of the Bank. After saying, "*les critiques Anglais s'accordent pour y admirer la solidité, la grandeur, l'élégance dans l'exécution des details, en un mot l'ensemble qui atteste talent et jugement,*" he continues his commendations as follows: "*Des vastes salles, des cours spacieuses, variées de formes et de dimensions, présentent des aspects les plus pittoresques et les plus divers. L'œil et l'esprit sont frappés des combinaisons ingénieuses qui ont présidé à la distribution de la lumière. Les effets de celle-ci et de la perspective, calculés pour les localités, et les données de l'architecture sont souvent merveilles.*"

Another writer, who has been more than once quoted in the course of this work, expresses himself no less ardently, notwithstanding that his eulogium is somewhat sobered by the qualification he has thrown in. "The Bank of England, like the volume of Shakspeare," says Wightwick, "exhibits faults that would damn professional mediocrity; beauties that ordinary talent may worship, hopeless of effecting their equal; and a character of originality and fanciful exuberance, which renders it at once the most novel and valuable example of architecture now extant."

Unfortunately the very poorest part of the whole, equally so in conception and design, happens to be that which ought to have been pre-eminent in both grandeur and beauty,—namely, the centre of the south front, where the architect's invention seems to have deserted him entirely. The columns seem to encumber quite as much as decorate, and what is put behind and above them bears no affinity of style to the order, but is rather in direct opposition to it. Even were there greater accordance in that respect, the features themselves are by far too petty and insignificant for their situation in the composition. Had the order been here executed on a larger scale, and carried up as high as the present superstructure, not only would a powerful climax have been produced, but the intercolumniation have been materially improved, since the increased diameter of the columns would have reduced the width of the intercolumns both positively and proportionally; whereas at present they are much wider than in the wings, so much so as to occasion a rather mean and straggling appearance, where increased richness of character was desirable. No doubt such a change would have rendered many others necessary, one of which would have been to get rid of windows altogether; yet we can hardly believe that would have been attended with difficulties exceeding Sir J. Soane's ability to surmount them.

How far this front of the Bank will be affected by the new structure for the Royal Exchange, and the other improvements contemplated around it, it is impossible to predict; yet if we may form any conjecture from the effect which what has been done in Princes' Street has had on the west front, the Bank itself is not likely to be greatly benefited by the changes that must ere long take place. So long as Princes' Street was little better than a narrow lane at its south end, when one side of it consisted of very ordinary and shabby



houses, the comparison between the situation and the architecture of that front was favourable to the latter; and the imagination, in making allowance for the disadvantages of site, erred perhaps rather on the side of too much than of too little. But now that the street has been greatly widened, and a stately uniform range of houses been erected facing that side of the Bank, the latter is somewhat overpowered by the greater loftiness of the opposite buildings, and doubtless appears to be quite eclipsed by them, to the eyes of those who cannot appreciate architectural quality and style.

We ought not to dismiss this article without pointing out one very important alteration in the interior, which was made in 1835 by Mr. Cockerell, who had shortly before succeeded Sir J. Soane, in the appointment of architect to the Bank. The new apartment alluded to is the new Dividend Pay and Warrant Office, and is situated in the west wing of the south front, between the street and what is called the Garden Court, of which it forms the south side. Towards this court, which was the work of Sir Robert Taylor, there are six Venetian windows with Corinthian columns, which it was necessary to preserve; consequently the architect had to adjust his interior accordingly. Its area, ninety-four feet by forty-two, is divided into three equal spaces or aisles by two ranges of coupled Corinthian columns (sixteen feet high), forming on each side six open compartments or intercolumns, corresponding with the number of the windows. But the number of the windows being an even one, and that of the piers and corresponding pairs of columns uneven, the columns which occur midway on each side are attached to a pier, from which an open screen, exactly similar to the Venetian windows, except that it is not glazed, is carried across the side aisle to the wall. Besides which the centre avenue is parted off by a handsome bronze railing, and stove. The effect of

this division is happy; for while it obviates what would be rather a defect, the introduction of the screens not only occasions variety and richness in the general appearance, but serves also to keep up the architectural character suggested by the windows.

The side divisions, above which are other apartments, are only eighteen feet high, but the centre one is very much loftier, being forty feet to the summit of its arched ceiling, from which a brilliant light is admitted, it being nearly all glazed. This upper space, however, does not extend over the whole of the centre division of the plan, but only as far as four of the compartments or intercolumns, the remaining one at each end being crossed by upper apartments, so that the ceiling there is of the same height as at the sides. This upper space, as, for want of a definite term, we must be allowed to call it, has windows along its sides, (for the purpose of lighting the rooms over the aisles,) and a very handsome triple one at each end, with ornamental sculpture over it, besides panels of arabesque, forming the arched compartment containing it; and below there is a deep and very highly enriched cove, springing from the entablature of the columns.

Among the ornaments introduced in the cove and panels are caducei and heads of Mercury; besides which decoration, the spandrels of the arches in the screens, and that containing the door at the west end of the room, are filled with bas-reliefs representing Mercury, Britannia, Ceres, Thames, Industry, and Calculation. These allegorical figures were executed by Mr. George Rennie, and are mentioned with commendation by Dr. Waagen, in his work 'Art and Artists in England.' Taken altogether, there is much fancy and originality of character displayed in this apartment.

## THE MANSION - HOUSE.

UNTIL the reign of George II., the Lord Mayor was not provided with an official residence, but used to be accommodated at one of the city halls; but this being found inconvenient, it was resolved in 1734 to consult the dignity of the city and its first magistrate, by erecting a building expressly for his habitation, and the maintenance of a suitable establishment. For this purpose the sum of £18,000 was voted by the Court of Common Council. Many architectural designs were submitted to the building committee appointed on that occasion; when, if we may believe Ralph, "Lord Burlington, zealous in the cause of the arts, sent down an original design of Palladio, worthy of its author, for their approbation and adoption. The first question in court was not whether this plan was proper, but whether this same Palladio was a freeman of the city or no. On this great debates ensued, and it is hard to say how it might have gone, had not a worthy deputy risen up and observed gravely, that it was of little consequence to discuss the point, when it was notorious that Palladio was a papist, and incapable of course. Lord Burlington's proposal was then rejected *nem. con.*, and the plan of a freeman and a protestant adopted in its room. The man pitched upon, who afterwards carried his plan into execution, was originally a shipwright; and, to do him justice, he appears never to have lost sight of his first profession. The front of his Mansion-House has all the resemblance possible to a deep-laden Indiaman, with her stern galleries and

gingerbread work. The stairs and passages within are all ladders and gangways, and the superstructure at top answers pretty accurately to the idea we usually form of Noah's ark."

The architect whose design was adopted was George Dance, Esq., under whose direction the work was commenced; and the first stone was laid, with much ceremony, October 25th, 1739. The spot on which the Mansion-House stands, at the east end of the Poultry, had been the site of the *Stocks Market*,\* in the parish of St. Mary Woolchurch, now united with that of St. Mary Woolnoth. Motives of convenience seem to have preponderated in the choice of this situation, as being in the centre of the city, and near the principal establishments connected with commerce. In digging the ground for the foundation of the intended structure, it was found to be full of springs, the opening of which endangered the neighbouring church of St. Stephen, Walbrook. Owing to this state of the soil, it was deemed necessary to erect the edifice on piles, a vast number of which were driven close together, to secure the stability of the work. Some delay was caused by this circumstance, and the edifice was not finished till the year 1753, Sir Crispe Gascoign being the first Lord Mayor who made it his official residence.

The walls of the Mansion-House are constructed of Port-

\* This public emporium was formerly one of the principal city markets; but about the beginning of the last century it was chiefly occupied for the sale of fruit, roots, and herbs, and especially the latter. At the north side was a small conduit, on which Sir Robert Viner (Lord Mayor in 1675) erected an equestrian statue, called King Charles the Second; but this figure was originally intended for John Sobieski, King of Poland. It being accidentally left on the sculptor's hands, it was altered to represent the English monarch; but the Turk placed beneath the horse's feet, retained his characteristic turban, though his designation was altered to that of Oliver Cromwell. In this state the statue remained till the conduit was taken down, previous to the removal of the market to the site of Fleet Ditch, which made way for the erection of the Mansion-House.

land stone, and the whole edifice has a solid and massive, but sombre and ungraceful appearance. In front is a spacious portico of six Corinthian columns, rising from a rustic basement, and supporting a pediment, the tympanum of which is filled with figures sculptured in high relief, designed and executed by Sir Robert Taylor. This was intended as an allegorical representation of "The Dignity and Opulence of the City of London." In the centre is a female figure, with the insignia of the goddess Cybele, representing the genius of the city, holding a wand in her right hand, and resting the other on the city arms. She wears a turreted crown, and tramples on the figure of Envy or Faction. On one side is a Cupid, holding a cap of liberty affixed to a staff; near this reclines a river god, denoting the river Thames, with an anchor near him, emblematical of Commerce, which, with its concomitant, Riches, is farther typified by the figure of Plenty with two naked boys, and bales and hogsheads, to represent mercantile stores.

A lofty double flight of steps, guarded by balustrades, leads from the basement to the platform of the portico, under the centre of which is the principal entrance. The cornice of the pediment is continued along the whole front, with Corinthian pilasters to correspond with the columns. Within the order are two tiers of windows, and over it is an attic story, with windows crowned by a balustrade. The east and west sides of this structure present no remarkable features, except very large and lofty Venetian windows, placed between coupled pilasters. Above the roof, near the front, is a heavy extraneous pile, extending the whole breadth of the building, from east to west. A similar attic to the south, over the Egyptian Hall, was taken down some years since.

The arrangement of the interior, and the means adopted

by the architect to facilitate the distribution of light in the different apartments, are creditable to his professional skill and judgment. In the basement story are the kitchen and other domestic offices, and also ranges of piers and arches, on which the superstructure is supported. The front entrance leads to a spacious *Saloon*, ornamented with Corinthian pillars, painted to resemble marble. The wainscoting has its panels decorated with carvings of instruments of war. Light is admitted into this room by a large dome, and two small ones. To the south of the Saloon is the *Egyptian Hall*, for the appellation of which we are unable to account, as it displays no vestige of Egyptian architecture or decoration. The ceiling is arched, and arranged in parallel compartments, each having a rosette in the centre. It springs from a bold cornice, which is supported by eight Corinthian columns on each side, and two half columns at the ends. Between the latter are semicircular-headed windows, over the Venetian windows mentioned in the description of the exterior. This apartment, which extends the whole breadth of the building, is designed as a sort of festive dining-room, and is sometimes splendidly fitted up and decorated for civic banquets.

Few of our metropolitan edifices have been subjected to severer criticism than the Mansion-House. So general a censure, indeed, has pervaded the remarks of connoisseurs on its architectural style and character, as to show that its faults must be striking, since they have attracted so much animadversion.

The portico appears disproportionately large; the windows inconveniently small; and the strange building on the roof, which is concealed in a near approach, becomes visible at a short distance, in all its ungraceful absurdity. The entablature of the portico, continued round the sides, offends the eye by the projection of its cornice, rendered doubly dis-

agreeable by the breaks occasioned by the great height of the semicircular-headed windows, which light the Egyptian Hall. Here too, the oblong, ark-like building on the top, obtrudes its unpleasant effect on the spectator.

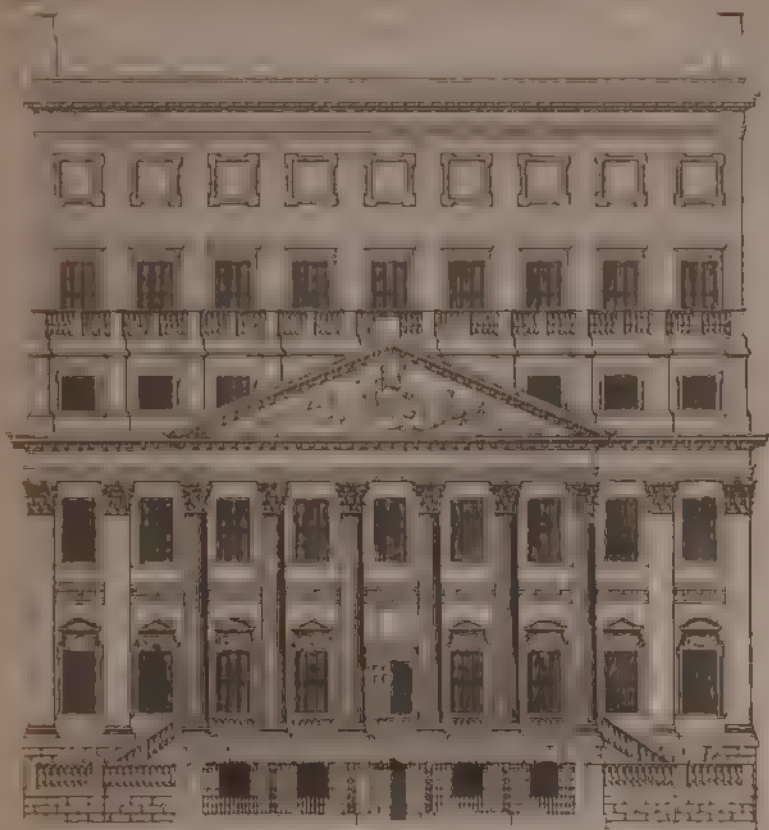
The architect, it will be admitted, had difficulties to encounter in designing this edifice for its novel purposes and peculiarity of situation; but the expedients to which he has had recourse, display no extraordinary acquaintance with the resources of his art. He neither followed classical models, the grace and elegance of which might have atoned for the want of novelty, nor has he obtained any adequate advantage by deviating from them; the edifice which he has raised having been generally reprobated as discreditable to the taste of the artist and his employers. It is given in this work, not as an example of architectural beauty, but as the public mansion of the Lord Mayor, for his official residence.

The accompanying engraving displays an elevation of the north, or chief front, and a plan representing the arrangement of the apartments on the principal floor. The following are the references to the letters. A, the Justice Room; B, the Entrance Hall; C, the Lord Mayor's Private Room; D, the Strong Room; E and I, the Saloon; F, Drawing-room; G and H, State Drawing-rooms; and K, the Dining-room.

J. M. MOFFATT.

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Some little alteration has been made in this building by removing the palisadings and first flight of steps, (for the purpose of widening the foot pavement) and carrying up some of them within the portico. This change has cleared away the projections that before seemed rather to encumber



*Plan of the House of Representatives, U.S. Capitol Building*





the basement in front. Had something also been done towards simplifying the windows of the first floor, which must be allowed to be extravagantly ugly, and greater height, or apparent height, been given to the door within the portico, the expense attending such improvement would not have been ill-bestowed. Neither would it have been amiss, had the modern mean and shed-like porch stuck up against the entrance to the basement on the west side, been either removed, or altered so as to agree better with the building to which it is attached.

Wherefore this edifice in particular should have been so harshly criticised, it is not easy to say; for if it is in many respects outré and uncouth, it is not a whit more so than many others that, instead of being reprobated, have been liberally praised by the very same writers. It is, if anything, a degree less barbarous in taste than the late Royal Exchange, nor will its style be found to suffer at all by a comparison with that of the late College of Physicians in Warwick Lane, not to mention many other things that have almost been cried up as chefs-d'œuvre, instead of being considered at all exceptionable. With all its sins—and they are not a few, the Mansion-House does not at least incur the reproach of having a trivial, insignificant look. If it possesses few individual beauties, it in some measure atones for the absence of them by an air of general stateliness; which in itself is no small merit—especially when we consider, that in our own times, a sum that would have been sufficient to build a score or two of “Mansion-houses,” has been lavished upon an edifice, that is, throughout the whole of its exterior, a jumble of arrant littlenesses.

Ralph's opinion, which perhaps has been too implicitly adopted by others, and has thereby contributed as much as any-

thing to the evil report this building has met with, has been seen above. We will now quote that of the late Thomas Telford; who, in the article "Civil Architecture," Brewster's Encyclopædia, says: "The portico is bold and striking, and though some of its features are sufficiently clumsy, yet as a whole it is grand and impressive, and reflects credit upon its architect, the father, and predecessor in office, of the present ingenious city architect, Mr. Dance. It has been reproached with heaviness, but we should be sorry to commit its renovation into the hands of such architects as designed the Bank." Without according, in its full extent, with the praise here bestowed on the portico, it must be allowed to be many degrees better than that of the New Palace, where, contrary to all precedent—for the loggias in the west front of St. Paul's are not prostyles—coupled columns are introduced in a prostyle covered with a pediment; whereby, as regards the intercolumns, it is reduced from an octastyle to a tetrastyle, having only three openings between the columns instead of seven; for in such cases, each pair of columns is to be considered only as a single support relatively to the space between them.

This portico of the Mansion-House is not so faulty on account of its want of depth, as for there being so many windows, and those immediately behind the columns. Were it recessed in the centre, the appearance of the whole front would be greatly improved; and that such alteration might be carried into effect without disturbing the plan or taking anything from convenience, will be evident on inspection; for nothing more would be requisite than to throw open the vestibule B, to the portico, substituting two columns for what are now piers. This would leave A and C, both of which are official rooms, as before; and that portion of the

Saloon or Hall, which is marked E, might be divided off from the rest, either entirely, or merely by a screen below, to serve as an inner vestibule.

If the “extraneous pile” on the top of the building (but which shows itself differently from what it does in elevation, as it retires backward) is offensive in a front view, it gives an air of picturesque grandeur to the side aspects, which, though certainly not without faults, will, when examined without prejudice, be found to possess many counterbalancing qualities. And after all, perhaps, there is no very great reason for regretting that the obstinate John-Bullism of that day rejected the tempting offer of “an original design of Palladio.”

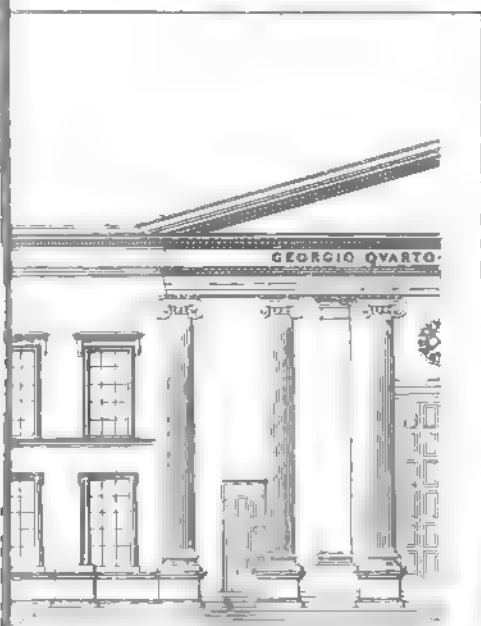
EDITOR.

## THE POST OFFICE.

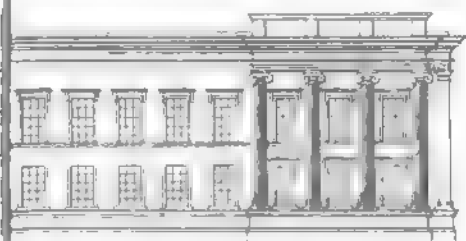
THE very confined limits of the original buildings of the Post Office having become inadequate to the existing business, and an impediment to the farther extension of it, it was determined in 1815 to erect a new edifice. The arrangements for the purchase of the premises required for its site were not completed until the year 1821, but in the mean time a general invitation had been addressed to architects to offer designs for this great work.

The very natural and plausible scheme, now so often resorted to, by which it is hoped to obtain, at the expense of a few moderate premiums, the collective experience, knowledge, and talent of the profession, is not always attended with the benefits anticipated. It would not be difficult to point out more than one architectural production in this city, condemned by the general judgment of mankind, which nevertheless owe their existence to what is termed “a fair and free competition.” It may be retorted, that works of but little merit have also been produced in cases where the selection of the artist has not been the result of competition: such cases, however, only indicate a want of discrimination on the part of the selecting authority—a want just as likely to occur when the judgment is to be exercised in the choice of a design.

On the present occasion no fewer than eighty-nine persons accepted the invitation, and nearly one hundred designs, each consisting of many large and elaborate drawings, were



OF ELEVATION TO A LARGER SCALE



F. Marshall 1840



submitted to the examination of the Treasury. These were, in the first instance, laid before a committee of taste, who were to select a certain number of designs, of which the exteriors were considered the most commendable. The designs, so selected, were then submitted to the careful examination of the principal officers of the Post Office, who were charged to report upon their relative convenience in respect to internal arrangement. The result of this report, founded upon a most minute consideration of the designs, was, that not one appeared to be such as to admit of the business of the department being transacted with regularity and convenience, or even to be capable of being modified for that purpose.

The fact was, that although the façades displayed the gorgeous trappings of architecture in profusion, the plans were inadequate and unsuitable: general instructions had indeed been given for the information of the candidates, but the wants of this great establishment were almost necessarily unknown to the eighty-nine architects who had embarked in the venture.

To relieve themselves from this embarrassment, the Lords of the Treasury commissioned Sir Robert (then Mr.) Smirke, who had not himself hitherto entered into the field, to make himself thoroughly acquainted with the business of the Post Office, and to make the experience so acquired, the foundation of a plan for the new building.

Hence arose the present edifice, which is represented on the accompanying plates. It was commenced at the latter end of the year 1823, and finished in 1829. The cost was between two hundred and thirty and two hundred and forty thousand pounds, including in this sum the cost of the fittings and furniture.

It would be scarcely becoming in the writer of these pages,



to indulge in the expression of his own admiration of this building. He may, however, be permitted to say, that if the tone of general criticism is to be looked upon as a test of merit, no modern public work has been more successful; a success the more remarkable, as there is at present a very prevalent tendency to revive and to admire the exploded styles of the most corrupt periods of art.

One of the most conspicuous beauties of the great work before us, in an architectural point of view, is the strict propriety of design that pervades the building. It might not be unattended with advantage to the student to inquire how far this uniform propriety *could* have been preserved, had any other style of architecture been adopted.

Fortunately, perhaps, for the architect's character, although he was zealously and laboriously aided by the principal officers of the establishment, and although the expenditure was scrupulously watched and controlled by the Office of Works, he was left unembarrassed by assistance on those points on which his professional education made it probable that he needed none.

Let us now take a general view of the elevation and plan of this building. The west front, which is the principal, extends three hundred and ninety feet. The centre is emphatically marked by a hexastyle portico of gigantic dimensions, of which the order is after the example of the Ionic Temple of Minerva, at Priene in Asia Minor; the columns are thirty-seven feet in height, and four feet by two at their lower diameter. The width of the portico is about seventy-five feet, and its projection twenty-five feet; but a great additional apparent projection is given to it by recessing the wall behind the portico, to the depth of nearly fifteen feet, a contrivance by which the effect of the portico is strikingly heightened.

On either side of this centre is a double range of windows, with dressings of suitable character; above them is continued, in an unbroken line, the great entablature of the portico.

The great length of the front required the wings to be strongly marked; accordingly at each extremity is a projecting colonnade of four columns, similar in all respects to those in the centre; whilst, to give additional variety to the outline, these wings are surmounted by an attic. Throughout this front, as well as on the other three fronts, the order rests upon a high uninterrupted stylobate of granite.

The north and south fronts, which are nearly alike, and each of which presents a frontage of about one hundred and thirty feet, have the same general entablature continued, with pilasters, carrying on the order which rules the west front.

The back or east front, which is towards Foster Lane, is uniform and symmetrical, but without many architectural features: a triple range of windows on this front give light to a multitude of offices, and convey forcibly an idea of the vast extent of the building.

All the four fronts are built with Portland stone, backed with brick-work, and the stylobate or basement is, as above mentioned, of granite, from Aberdeen; its height varies from five feet and half, to nine feet and half, according to the slope of the ground, which has a uniform inclination towards the north. The blocks of granite forming this basement are of considerable bulk, many of them being of the whole thickness of the wall.

On entering the building through the great portico, in the centre of the west front, we pass into a public hall of imposing dimensions, being about eighty feet long, and sixty-four feet wide, and sixty-six feet high in the centre part. It is divided longitudinally into three by a double range of stone

Ionic columns, and therefore in some degree resembles the nave and aisles of a church; or with more propriety it may be compared in form and proportions with the ancient Basilicæ.

The traffic through this hall is incessant, and the scene it presents shortly before the closing of the letter-boxes is not without interest. Clerks and porters groaning under their load of letters, are seen hastening to deposit their charges through the windows provided to receive them on either side of the hall: within, a still more interesting spectacle presents itself. In the sorting offices into which these letters are injected during the last few minutes before the closing, there is one uninterrupted and mighty flood of letters and papers seen pouring in, which would seem to a stranger to defy the task of examining, sorting, and stamping, within any reasonable limit of time: in an hour, however, the whole of this undigested mass of correspondence is reduced to order, and in not many minutes afterwards each letter has commenced its swift and almost unerring flight to its destination, perhaps to the uttermost corners of the earth.

The busiest evenings in the General Post department are Mondays and Saturdays, a greater number of letters being sent on those days than on any other: much additional business, however, is occasioned on Thursdays by the arrival of immense packages of *the following Sunday's* newspapers for transmission into the country.\*

An inspection of the accompanying plates will more satisfactorily, than any verbal description, explain the arrangement of the respective offices. To the right or south of the

\* Hence it would appear, that the simple inhabitants of the more remote provinces are deceived, when, in applying themselves to the study of their newspapers, they imagine themselves *au courant* with the more advanced politicians of the metropolis.

great hall are, next the east front, the range of offices appropriated to the Twopenny Post; in the centre is the Foreign Letter department; and next the west or principal front, are the Receiver and Accountant-General's offices, also the apartments for the residence of the Secretary; but these, which were placed at the south-west angle of the building, are now given up chiefly for the purposes of his official business. To the left or north of the great hall, the whole wing on both stories is appropriated to the Inland General Post department.

Some idea of the extent of business done in this department may be formed from the fact, that the Letter-Carriers' office is one hundred and three feet long, thirty-two feet wide, and thirty-three feet high, and more than two hundred persons are employed in it in the early part of every day, receiving and sorting the letters which arrive by the mails. The Inland office is still larger, being eighty-seven feet long by fifty feet wide, and in this upwards of one hundred clerks and others are employed every evening, in taxing the charges which are made for each letter, and sorting them for transmission to the different parts of the country to which they are addressed.

There is an upper or third story over nearly the whole building, which is chiefly lighted from internal areas, obtained over the roofs of the Inland and Foreign offices. On this upper story are store-rooms for official papers, the house-keeper's apartments, and sleeping-rooms for twenty clerks, who have to attend upon the foreign mails, should they arrive during the night.

It is satisfactory to know, that this building is stated to have been made fire-proof, as far as circumstances would allow: the main beams of all the floors are of cast iron, and

between most of the floors and ceilings is a fire-proof surface of metal plates, or of hollow bricks turned in flat arches, and closely cemented together.

In the original arrangement of the plan of the building, it was wisely directed by the Government that the capacity of the new building should not be regulated by the extent of the business at the precise period of its erection, but that ample room should be provided for the future increase of the establishment: had this provision not been made, either the country would be now loudly called upon to furnish the means for erecting another new building, or else all the subsequent improvement in the management of the department, and the greatly increased facilities of the circulation of the correspondence of the country now enjoyed by the public, would have been utterly impracticable.

In concluding, it would be a needless effort of self-denial to abstain from some expression of congratulation at the evidence of national greatness afforded by the growing prosperity and rapid improvement of this department of the State. I believe I may safely say, that no other age or country can offer such an imposing spectacle of national activity and spirit, as the London Post Office. Between seven and eight hundred clerks are employed under its roof, and one hundred and seventy millions of letters are annually circulated through its means, with a rapidity and correctness that would exceed the belief of a stranger. Nor is it less surprising, that notwithstanding the enormous expense of such an establishment as this, and notwithstanding the remarkable fact, that ten-elevenths in weight of the whole correspondence of the country is entirely gratuitous, (*viz.* the franks and newspapers), yet the gross revenue nearly doubles that of France, although in superficial extent and population she so greatly exceeds this



# POST OFFICE

WIND PLAN



country, whilst the net profit accruing to the revenue, after all expenses are paid, much exceeds one million and half sterling.

SYDNEY SMIRKE.

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REFERENCES TO PLAN.

A—Hall.

*b*—Inland Letters.

*c*—Foreign Letters.

SOUTH WING.

*d d d*—Receiver-General's Office.

*e e e*—Accountant-General's Office.

*f f*, &c.—Offices for Foreign Letters.

*g*—Entrance to Foreign Office.

*h h*—Secretary's Apartments.

*i i*, &c.—Twopenny Post Department.

NORTH WING.

*k k*, &c.—Inland Letter Department.

*l l l*—Letter-Carriers' Offices.

*m*—Entrance to Inland Letter Office.

*n n n n*—Mail-Coach Offices.

*o o o*—Ship-Letter Offices.



## THE NEW HALL, CHRIST'S HOSPITAL,

NEWGATE STREET.

THE richly endowed, the truly useful, and extensively beneficial institution, commonly called '*The Blue-Coat School, or Christ's Hospital,*' ranks among the most prominent public charities of this benevolent metropolis. It was originally founded by King Edward VI. on the site of a house of Grey Friars, which Henry VIII. had recently dissolved, but it is possessed of no property under the charter, other than the site on which it stands. Ridley, Bishop of London, was actively concerned in establishing this important school, which was soon endowed with considerable revenues, principally from the liberality of the wealthy citizens of London. In 1552, the house of Grey Friars was first prepared for the reception of its youthful inmates; and, at the end of that year, it is stated that nearly 400 scholars were admitted. King Charles the Second was a liberal donor to this establishment, by founding a mathematical class for forty boys, with a grant of £1000 a year, for seven years, payable out of the Exchequer. Another mathematical endowment was added to the preceding by Mr. Travers, who bequeathed sufficient funds to provide for thirty-seven boys. Liberally provided with revenues, admirably managed, and successively governed by excellent masters, the *Blue-Coat School* of London has obtained and secured the approbation of all classes of society.\* It has afforded support, and dispensed instruc-

\* The permanent revenues of Christ's Hospital are great, arising from royal

tion, to many respectable merchants, tradesmen, and literati, now living; it has sent mayors, aldermen, and sheriffs, into the city counsels; and has nurtured the germs of genius, and founded the learning of a Camden, a Joshua Barnes, a Jeremiah Markland, a Middleton, a Coleridge, and a Lamb. The latter eloquent and justly popular writer has given a pleasing and piquant picture of a blue-coat boy, in "Recollections of Christ's Hospital," which cannot fail to prepossess every humane heart in favour of a great public school, which affords clothing, boarding, lodging, and education, to nearly *twelve hundred children*, about five hundred of whom, the youngest, are placed at an excellent establishment at Hertford. Till very recently the buildings of the school consisted of various irregular, and, consequently, inconvenient apartments. These consisted of a spacious school-room—a great hall—a court-room—kitchen—dormitories—masters' houses—treasurer's house, &c. Many of them are parts and members of the Grey Friars' monastery, and have been altered, enlarged, and augmented at various times, but without any regard to general symmetry, or to the permanent ends and comfort of the inmates. It is gratifying to learn, that the Governors have, at last, resolved to rebuild the whole, and to render it worthy of the foundation, and of the

and private donations in houses and lands; and, by a grant from the City, the Governors license the carts allowed to ply within its limits, to the number of 420, and their owners pay a small annual sum for such license. The expenditure is immense, being at present about £40,000 per annum, of which £7000 is paid in salaries to the officers and servants of the foundation.

The governors are unlimited in their number, being usually benefactors to the hospital, or persons of considerable importance, associated with the Lord Mayor and Corporation, who are governors by a charter: a donation of £400 makes a governor. The governors have been made trustees to other extensive charities, by their several founders, and amongst them is one of £10 a year each, for life, to upwards of 500 blind persons.

purport and utilities of such an extensive system of education. The established architect of the Hospital, John Shaw, Esq., after a careful and scientific survey of the whole premises, has made plans and designs for this purpose. These being approved by the Governors, the architect was instructed to commence the *New Hall*, early in the year 1825. In the year 1820, a new Infirmary had been built. To the Hall we may refer as a sample of the architectural style, and solidity of character, which will pervade the new edifice. The architect has very judiciously adopted the style of monastic architecture which prevailed about the time of its foundation, and may be properly termed the old English style, being thought most appropriate on that account, as well as most convenient for the purposes of the Hospital: it affords the comfort of the cloistered court; and that irregularity, which, while it is most interesting and picturesque, is peculiarly convenient in enabling the architect to obtain the best interior arrangement for the domestic purposes to which the buildings are to be applied.

The first stone of the new hall was laid with great ceremony by His Royal Highness the Duke of York, on the 28th of April, 1825. Its site is partially on the ancient wall, built for the defence of the city of London, and on the foundations of the refectory belonging to the monastery of Grey Friars. The basement story of the hall contains the kitchen, butteries, cellars, and all appurtenances connected with the dining-hall, or refectory. The ground story contains a room for the occasional meeting of the Governors; the wardrobe, with the staircases and passages of communication, and an open arcade, which extends along the whole of the south front, about two hundred feet in length, and sixteen feet wide, for the shelter and exercise of the boys in hot or wet weather, with an arcade to their principal play-court in

front of the hall. This court is open to Newgate Street, and inclosed on that side with iron railing, so that the building and the children are exposed to view to all persons passing through the city by that great thoroughfare. The east side of this court, or quadrangle, will consist of a range of wards and dormitories, to be built upon the site of the present old hall: and the west side is bounded by the high wall of the county prison, which will serve the purpose of a tennis wall for the boys.

The lower part of the building, forming the exterior and interior of the arcade, is built of solid masses of the Heytor granite, very highly wrought; and the remainder of the front is of Portland stone: the back front and flanks are built of brick. The roof is covered with lead.

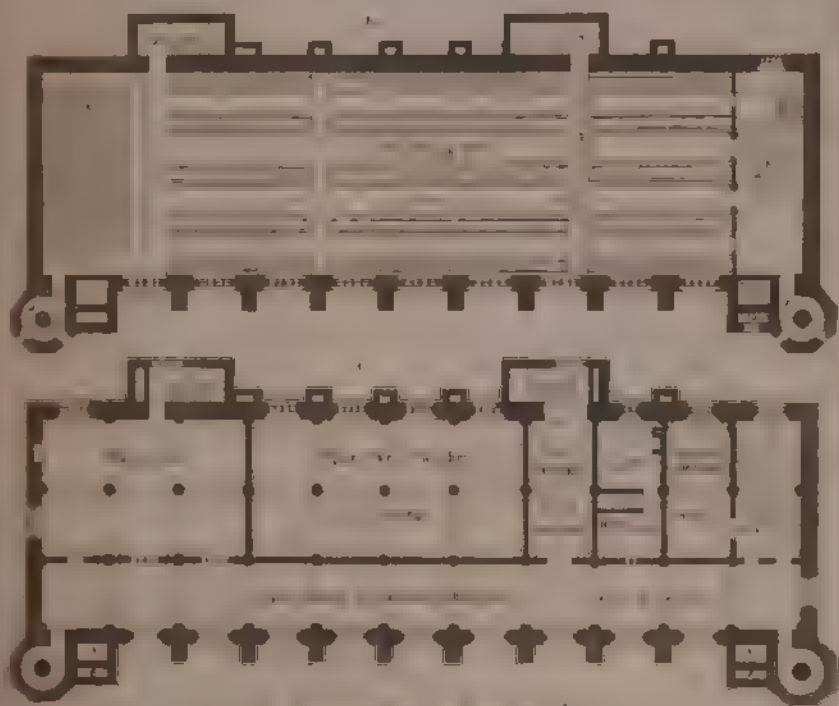
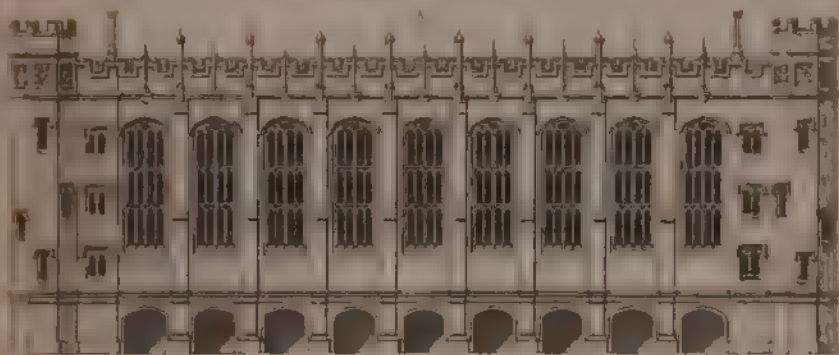
The hall is approached by a principal stone staircase at the east end, and by others in the octagon towers, and at the back, communicating with the kitchen. It is one hundred and eighty-seven feet long, fifty-one feet wide, and forty-seven feet high. At the west end is a raised dais, or stage for the Governors, and galleries at the west and along the north sides, for the accommodation of the friends and relations of the children, and other visitors, who may attend the public suppers, which take place about Easter, and also at other public ceremonies. At the east end of the hall is a screen, over which is placed an organ and singing gallery; the upper part of the west tower will be appropriated to an observatory. The boys breakfast, dine, and sup, daily in the hall; the present number is about seven hundred and fifty; but the scale determined on for regulating the principal buildings of the establishment, on its rebuilding, is for the accommodation of one thousand.

Such are the general arrangements and accommodations of this one department of a great building; and it is barely

justice to remark, that science and good taste are manifested in every part of the design ; and we may fairly conclude that when the whole is completed in the same style and character, the buildings of Christ Church will rank among the most important public edifices of the metropolis. The houses in Newgate Street, facing Warwick Lane, being now removed, the whole south front of the hall is advantageously displayed.

The accompanying print will serve to illustrate the above description, though it is regretted that the delineation could not be rendered on a larger scale, to do more justice to the design. A. Elevation of the south front, towards Newgate Street. B. Plan of the hall, with gallery and lobby at the east end, and dais at the west end, 3. At 1 and 2 are stairs to the kitchen, whilst 4 4 mark the stairs in the angular turrets. C. is the plan of the kitchen, or basement floor, the appropriation of which is explained on the plate.

J. BRITTON.





## THE OLD COLLEGE OF PHYSICIANS.

THE *College of Physicians* was instituted by the letters patent of Henry the Eighth, granted on the 23rd of September, in his 10th year (anno 1518), to certain persons therein named, who were incorporated into one body, with power “to form a perpetual Commonalty, or Fellowship, of the Faculty of Physick.” The charter—which professes to be issued upon various grounds, viz. partly in imitation of the example of well-instituted cities in Italy, and many other nations; partly, at the request of certain grave men; and partly, for the restraint of wicked people, who profess physic more from covetousness than out of any good conscience, &c.—empowers the incorporated members to have a perpetual succession and a common seal, to make statutes and ordinances for the wholesome government and correction of the College, and of all persons practising physic within seven miles of the city, (any of whom so practising without a license under the College seal, are subjected to the penalty of £5 for every month they continue in delinquency,) to purchase lands, &c. in fee, to plead and be impleaded, &c. &c.; and it also authorises them to appoint four persons, annually, out of their own body, for the inspection and superintendence of all physicians practising within the jurisdiction of the College.

The privileges granted by Henry’s charter were, about four years afterwards, confirmed by Parliament, and the



College was further authorised to appoint eight *elects* annually, from whom the president was to be chosen; and the president and three elects were empowered to examine all physicians within the several dioceses of England, except graduates of the two Universities.

In the 32nd of the same king another act was passed, exempting the members of the College from watch and ward, and all the other customary civic offices within the limits of their jurisdiction: they were, by the same statute, authorised to search for and examine drugs vended by apothecaries, and to burn all that were found unfit for use. Queen Mary, in her first year, confirmed her father's charter, and her sister, Elizabeth, in 1565, granted the privilege to the Society, "to take yearly, for ever, one, two, three, or four human bodies, to dissect and anatomize, having been condemned, and dead."

Additional charters, both confirmatory and extensional, were granted to the College by James the First, Charles the Second, and James the Second, by whom the allowed number of candidates for a fellowship was extended from forty to eighty. The Society consists of a President, Fellows, Candidates, Honorary Fellows, and Licentiates. The principal officers are, a President, eight Electors, four Censors, a Registrar, and a Treasurer, who are annually chosen in the first week of October.

The first *Edifice* wherein the College meetings were held, was given to the Society by the far-famed Dr. Linacre, who had been physician to Henry the Seventh, and his sons, Prince Arthur, and Henry the Eighth. He died at an advanced age, in 1524: it had been his own habitation, and stood in Knight Rider Street. In the following century the members removed to *Amen Corner*, Paternoster Row, where they had bought some leasehold premises. Whilst there,

the learned Dr. Wm. Harvey (who discovered the circulation of the blood) erected a Convocation-room, and a Museum in the garden: the latter was filled with choice books and surgical instruments; and, on the Society placing his bust in their hall, with a suitable inscription recording his discoveries, he gave the whole to the College, in the year 1652, at a splendid entertainment, to which he had invited all the members.\* After the destruction of the College buildings in the conflagration of 1666, the Society purchased an extensive plot of ground in *Warwick Lane*, on which the present edifice was erected, between the years 1674 and 1689, from the designs, and under the superintendence, of Sir Christopher Wren.

The following curious particulars relating to this pile, and to the placing the statue of Sir John Cutler, whom Pope's caustic satires have "damned to everlasting fame," in front of the theatre, within the enclosed court, are given by Pennant, from the information of Dr. Warren.

"It appears, by the annals of the College, that in the year 1674 a considerable sum of money had been subscribed by the Fellows for the erection of a new College. It also appears, that Sir John Cutler, a near relation of Dr. Whistler, the President, was desirous of becoming a benefactor. A committee was appointed to wait upon Sir John, to thank him for his kind intentions: he accepted their thanks, renewed his promise, and specified the part of the building of which he intended to bear the expense. In the year 1680, statues in honour of the King and Sir John were voted by the members; and nine years afterwards, the College being then completed, it was resolved to borrow

\* In the year 1656, Dr. Harvey proved still further his attachment to the interests of the College, by assigning to it, for ever, at the first anniversary feast, instituted by himself, his paternal estate, of the then annual value of £56.

money of Sir John Cutler to discharge the College debt, but the sum is not specified. It appears, however, that in 1699 Sir John's executors made a demand on the College of seven thousand pounds, which sum was supposed to include the money actually lent, the money pretended to be given, but set down as a debt in Sir John's books, and the interest on both. Lord Radnor, however, and Mr. Boulter, Sir John Cutler's executors, were prevailed on to accept two thousand pounds from the College, and actually remitted the other five. So that Sir John's promise, which he never performed, obtained him the statue, and the liberality of his executors has kept it in its place ever since: but the College have wisely obliterated the inscription, which, in the warmth of its gratitude, it had placed beneath the figure:

"OMNIS CUTLERI CEDAT LABOR AMPHITHEATRO."

The ground plan of this edifice is irregular and peculiar: the buildings surround a quadrangular court; but there is a considerable difference in the measurements of the north and south sides, although the fronts are nearly uniform. This variation evidently arose from the confined situation and limited extent of the area on which the College is erected;—circumstances that too frequently restrain invention, and fetter the exertions of professional genius. The entrance is in Warwick Lane; but though of bold proportions and lofty elevation, the narrowness of the avenue prevents it from being seen from any point favourable to its architectural character.

An octangular porch, of capacious dimensions, forty feet in diameter, with a few adjoining apartments, form the eastern front of this fabric. The lofty entrance arch, which has ponderous iron gates, is flanked by two Ionic (three-

quarter) columns on each side, the capitals of which are enriched by festoons; these sustain a pediment and attic of the Corinthian order. The porch itself is surmounted by a cupola, or dome, (crowned by a gilt ball,) which includes the theatre where chirurgical operations were once performed, and lectures and orations delivered; this is surrounded by five rows of seats. (See Plan, Plate II., C.)

On the inner side, three open arches lead into the quadrangular court: the buildings are of brick, having stone dressings and enrichments. The principal front, which faces the entrance, consists of two stories, Ionic below, and Corinthian above, with their respective entablatures supported by pilasters, and crowned by an angular pediment. Over the door-way is the following inscription:—"Utriusque fortunæ exemplar ingens adversis rebus Deum probavit prosperis seipsum Collegii hujusce stator:" and in a rusticated niche above, formed in the centre of the second story, is a statue of King Charles II. The statue of Sir John Cutler stands on the opposite side of the court, within a niche in front of the theatre, in the upper story of the porch.

The staircase is spacious, and somewhat heavily enriched by ornamental work. The hall or court-room, where the Society were accustomed to assemble every quarter, is of considerable length, and well lighted on both sides by large semicircular-headed windows. The ceiling is slightly coved, and much embellished with stuccoed ornaments. An open yard, or area, extends on the west side the entire length of the building, and is skirted by the stone walls of Newgate.

#### REFERENCES TO THE PLATES.

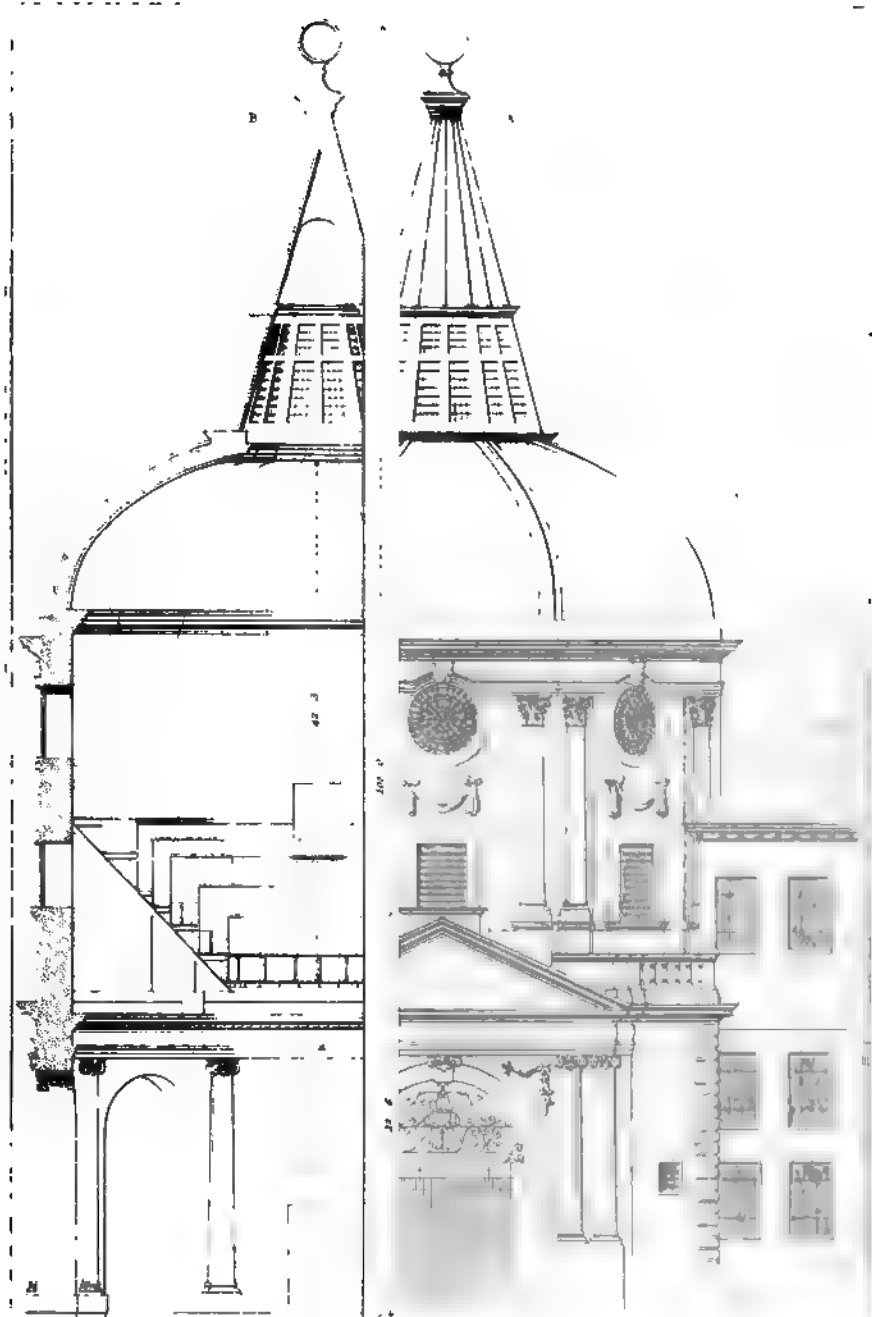
PLATE I. A,—elevation of a portion of the vestibule and the theatre (marked O, Plan, Plate II.), towards Warwick

Lane; B, section of the same, looking towards Newgate Street, or to the north.

Plate II. A,—front elevation of the western side of the quadrangle; B, half-plan of the theatre on the level of the first floor; C, ditto ditto above; D, quadrangular court; E, entrance porch, or loggia; *a*, entrance hall on the western side; *b*, outer library; *c*, inner library; *d*, dining-room; *e f*, small rooms; *g*, surgery; *h*, small room; *i*, private office; *k*, banking office; *l*, small dining-room; *m*, kitchen; *n*, office.

E. W. BRAYLEY.

Had Garth been *vates* in both senses of the word—prophet as well as poet, he would most assuredly have enriched his ‘Dispensary’ with a prediction of the strange mutation this building has undergone; in consequence of which, from being the scene of “chirurgical operations,” it has been converted into a dissecting-room for the carcasses of sheep and bullocks. “To what base uses may we return, Horatio!” And yet in this case the transformation appears suitable enough, and to have been wrought not entirely without regard to poetical unity, if not exactly poetical justice, for there are trades in the world far less akin to each other than those of anatomist and butcher. After thus breaking the matter to him, the reader will not be very much startled at being told that this “College” is now become a butchery, and that cutlets have taken place of the statue of Sir John Cutler. To descend more to the level of matter of fact, nothing of the former edifice has been left, except the octagonal vestibule and dome towards Warwick Lane, the building within the court having been pulled



S. Wm. Kent del.

See Description of the Arch.

See Description of the Arch.

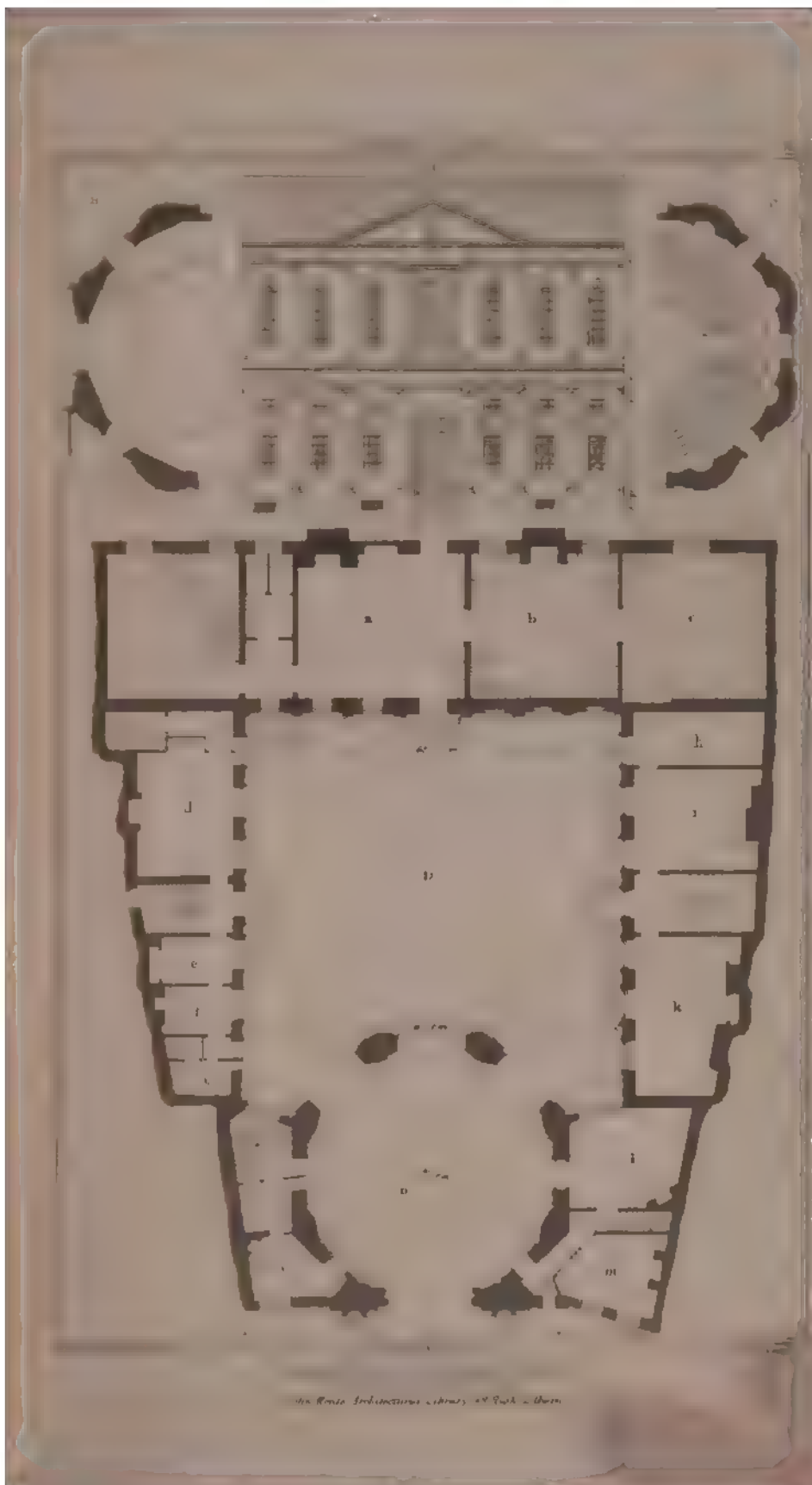
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down, and the whole site, including the court itself, covered over and fitted up as a butchers' market; to which there is an avenue leading from Newgate Street, along the back wall of the prison; in addition to the entrance from Warwick Lane, and another from Warwick Square.

Whether the destruction of the buildings within the court is any very great matter for regret, will be decided according to the reader's taste, as one of the plates here given shows the style and design; therefore his affection for that memorial will be in proportion to his admiration of what it records. It may be questioned, however, whether any merit at all can be detected, even by those most prejudiced in Wren's favour, either in the external elevation or internal arrangement of the plan. The taste displayed in the former is not so much Italian as it is Dutch—heavy, without grandeur or dignity; mean, without simplicity; petty, without even prettiness; dull, without soberness; fantastic, without liveliness. Still, should any one be disposed to write an elegy upon the late building, we shall not say him nay, although, if he cannot find tears enough, he must not come to us to beg or borrow any for the occasion.

EDITOR.

## NEWGATE PRISON.

It cannot be expected, that in a work like the present the subject of Prison architecture should be considered at any length, or that the attempt to point out the various and peculiar circumstances which ought to be attended to in the construction of prisons, should be otherwise than brief. The most obvious requisite, and that which appears unfortunately to have, till lately, been almost exclusively attended to, is security. Another, is perfect ventilation, and due attention to whatever is best adapted to contribute to the health of the prisoners, and to avert disease, which cannot be too sedulously guarded against. An architect who is called upon to erect a building for such a purpose, should make himself well acquainted with the internal and moral economy of a prison, so as to be able to make a judicious provision for a proper classification and separation of the prisoners—to facilitate the inspection and management of them; and should bear constantly in mind the three important objects of safe-custody, punishment, and reformation.

When the present edifice of Newgate was erected, the subject of prisons, with their discipline and economy, was more imperfectly understood than it now is, since it has been treated of by several able writers, and has excited a considerable degree of public attention and discussion. We ought not, therefore, to be surprised if we do not find this building the best model of its kind. Considered, however,

with respect to its architectural effect, the solidity and massiveness of its construction, and its propriety of character, it must be allowed to be one of the finest structures of our metropolis; and one that will long remain a creditable monument of the taste of its architect, George Dance, Esq. The principal front is three hundred feet in length, and the depth of the building is one hundred and ninety-two feet, exclusive of a portion of the former prison, which extends about fifty feet more in Newgate Street. The walls, which are constructed of stone, and with no apertures, nor any other ornaments than rustic work and arcades with niches, are fifty feet in height. The imposing and formidable appearance of the building is well calculated to impress even the most careless observer with the powerful effect which may be produced by mere mass and outline alone—by simplicity and magnitude of parts, without any of those decorations on which architects are too apt to rely. In these respects, it is marked by that nobleness and grandeur which approach the true sublime in architecture, but of which it is so impossible to convey an adequate idea in any delineation on paper. The only portion of the building that seems out of keeping with the rest is the centre, the proportions and character of which remind us too much of a common dwelling-house: it rather interrupts, than contrasts with, the unbroken surface of the wings, the windows being by far too numerous\* for the space allotted to them: had there been

\* It has been repeatedly said that the window-tax is injurious to architectural beauty; but in our opinion this is so far from being the case, that one of the principal defects in our common domestic architecture is the number of windows, which cut up the surface, and destroy all appearance of solidity. There are generally about three windows in a space where, if beauty had been consulted, there would be only two—for examples, see London, *passim*. For a contrary example, proving what an air of nobleness may be produced by breadth and

only three instead of five on each floor, the appearance would have possessed the solemnity accordant with the residence of the keeper of a prison. The door too is certainly not in the best taste. Independently of these defects, which justice compels us to notice, we can bestow unqualified commendation on the whole exterior design. The lodges between the centre building and the wings are fine features; they serve to break the general mass very picturesquely, and being lower than the rest, a strong effect of shadow is produced.

Newgate has in some respects the advantage of being admirably situated: when it is viewed from St. Sepulchre's Church, the spire of the College of Physicians and the dome of St. Paul's, seen above and in combination with it, produce a happy and rich assemblage of architectural features.

W. H. L.

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This prison derives its name from one of the ancient city gates which stood near it, in Newgate Street, and a portion of the site of which is included in the ground plot of the present edifice. Originally there was no other passage through the walls of London, on the western side, but Ludgate; but in consequence of the enclosure and great enlargement of the cemetery of St. Paul's Cathedral by Mauritius, the first Norman Bishop of the metropolis, the avenues from Cheapside to Ludgate were rendered so inconvenient, that it was deemed requisite to open another passage through the wall, near the north end of the Old

solidity in even the plainest buildings, we would refer to the Clarendon Hotel in Bond Street, which possesses a dignity that the mere decoration of columns, &c. cannot bestow.

Bailey, (to connect with Old-bourne (*Holborn*) and Smithfield,) where previously there had been an outwork, or fort, to defend the ramparts. At this new outlet, which was made either in the reign of Henry the First, or in that of King Stephen, a *New-gate* was built, in the castellated style, to guard the entrance; and every successive structure erected upon the same site has been distinguished by a similar appellation.

*New-gate* became a prison for trespassers and felons as early as the time of King John, if not before; and there is extant, among the close rolls in the Tower, a mandate of the third year of Henry the Third, directed to the Sheriffs of London, requiring them "to repair the gaol of Newgate, for the safe keeping of his prisoners;" but promising that the charges "should be re-imbursed from their accounts in the Exchequer." In the third year of Edward the Third, Robert Baldocke, the King's Chancellor, was imprisoned here.

In the first of Henry the Sixth, anno 1422, license was granted to the executors of Sir Richard Whittington, to re-edify this prison; for which purpose, and for various other charitable acts, that ever-to-be-respected citizen had bequeathed considerable property.

The old prisons, both of Newgate and Ludgate, were always but insufficiently supplied with water, which occasioned Sir Thomas Knowles, who was Mayor in 1399, and again in 1410, to convey the waste water from the cistern near the common fountain (and chapel of St. Nicholas), by St. Bartholomew's Hospital, to those gaols.\*

After the Fire of London, Newgate was strongly rebuilt;

\* At the present time, the prisoners are plentifully supplied with water, by means of pumps, from several large cisterns in the vaults, which are filled from the New River.

the gate itself, under which was a carriage-way, and a postern for foot-passengers, was ornamented with pilasters and entablatures of the Tuscan order, and embattled. On the west, was a circular pediment surmounted with the King's arms; and in niches, within the intercolumniations on both sides, were statues of Liberty, (with a cat at her feet, in allusion to the reputed origin of Sir Richard Whittington's affluence,) Justice, Mercy, and Truth. Maitland says, "However ornamental this prison may be without, it is a dismal place within. The prisoners are sometimes packed so close together, and the air so corrupted by their stench and nastiness, that it occasions a disease called the gaol-distemper, of which they die by dozens; and cart-loads of them are carried out and thrown into a pit in the church-yard of Christ Church, without ceremony."

Previously to the erection of the present edifice, this prison was the constant residence of contagion and disease, and of every other kind of evil that want of air, putrid water, murky dungeons, and consummate wretchedness, could produce. This was proved by the evidence laid before Parliament by the Corporation of London about the year 1770, after an application had been made for a grant to rebuild the gaol. Mr. Akerman, the then keeper, stated, on examination, that there was no area, or yard, in the old gaol, for prisoners to walk in; that the whole was very irregularly built; that the air had no free passage, except over the gate-way; that there was no room or place for water, most of what they used being obliged to be pumped from a reservoir in Newgate Street, and that it was very bad, and produced the gaol-distemper; that there were more prisoners sick now than formerly; that he had had nearly two sets of servants die since he had been keeper, and most of them of the gaol-distemper; and that he remembers when, some years ago, at the Old

Bailey, two of the Judges, the Lord Mayor, and several of the Jury, and others, to the number of sixty persons and upwards, died of the gaol-distemper; that the neighbours frequently complain, in warm weather, of the air drawn from the said gaol by the ventilator; that the common side for debtors, and the men and women felons, was so dark, that links, lamps, or candles, were obliged to be used all the year round; and that the walls of the prison were so bad and thin, that the prisoners were not secure.

Mr. Mylne, the architect, said, "that the gaol was so old and ruinous, that it was neither capable of improvement nor tolerable repair;" and he estimated the expense of building a new prison, on a more enlarged plan, together with the necessary purchases to be made, and all other incidental charges, at the sum of fifty thousand pounds.

In consequence of the foregoing and other representations, it was determined to erect a new structure; and Parliament having granted fifty thousand pounds towards the work, the city gave up a large plot of freehold ground in the Old Bailey (about six hundred feet in length, and fifty feet in depth), for enlarging the site, and building a new Sessions-House contiguous to it. The work was then commenced, from the designs and under the superintendence of Mr. George Dance, the City Surveyor; and the first stone was laid by the patriotic Alderman Beckford, in 1770. It was carried progressively on for several years, and was nearly finished at the time of the riots in June 1780, when the new prison was stormed by an infuriated mob, and almost every thing combustible within it was consumed by fire. The walls, also, were much injured, and the destruction altogether was so great, that the sum judged necessary for repairs was estimated at thirty thousand pounds. Previously to this, the Corporation had expended more than forty thousand pounds



beyond the original legislative grant; about fifteen thousand pounds of which was advanced for building the Sessions-House, and upwards of six thousand pounds for the purchase of houses, &c. for the enlargement of the contiguous avenues.

The devastations committed by the rioters were principally made good by Parliament, and the new prison was finally completed about the year 1782. An unforeseen expense of several thousands was incurred by the necessity of sinking the principal foundations to the depth of forty feet, in consequence of their site being partly on the ancient ditch of London Wall.

Newgate is the common gaol for London and Middlesex. It belongs to, and is under the jurisdiction and superintendence of, the Lord Mayor and Aldermen of the City, and the Sheriffs of London and Middlesex. The expense at which it is supported, including the maintenance of the prisoners, who have now a regular allowance of food, is entirely paid out of the city funds.\*

According to the present arrangement, this prison is divided into stations, yards, day-rooms, and wards; but its original construction is so defective in its plan, as to render it very difficult to introduce any material improvement in the

\* Each prisoner is allowed one pound of bread per day, and a pint of oatmeal gruel for breakfast every morning. On every other day half a pound of boiled meat, and on the alternate days a quart of soup, made of the liquor in which the meat has been boiled, thickened with Scotch barley and different vegetables. On Christmas and New Year's days, there is an extra allowance of one pound of meat, one pound of bread, and a pint of porter, for every prisoner. Generally speaking, each prisoner is allowed a rope (or hempen) mat, six feet by two feet, to sleep on, and two rugs in summer, and three in winter. Some clothing, also, is provided for those who are particularly destitute, but is chiefly confined to shirts, shoes, and stockings: in a few cases drawers and jackets are given. The mats are worked with a portion of tar, to prevent the lodgment of vermin, and exclude damp.

discipline and classification of the prisoners, although much has been effected of late years. The Chaplain and Surgeon visit the prison every day, and, as required by a recent statute, keep a journal of occurrences: by this means many valuable facts and circumstances are recorded, which furnish data for more efficient regulations.

There is one great change that of late years has been gradually made in this prison, which cannot be too highly praised, as it does honour to humanity, and confers the greatest credit upon all concerned. We mean the total *disuse* of *irons*, or *fetters*, except in cases of extreme refractoriness; and even then, the daring offender is more frequently shut up for a time in a solitary cell than restrained by manacles. Not even the condemned criminals are now made to suffer this degrading coercion, though formerly it was the regular practice to keep them in irons to the very foot of the gallows.\* This change, which was commenced by the late keeper, under the directions of the Court of Aldermen, was entirely accomplished during the active and judicious management of Mr. Wontner.

Another improvement, which merits deserved notice, has been the establishment of a school for children in the female department, and encouraging industrious habits, by supplying the prisoners with work, and inculcating both religious and moral instruction. These endeavours have produced a most gratifying change, under the humane superintendency of Mrs. Fry and a Committee of Ladies, who commenced their truly benevolent career in this very estimable course of well-doing in the spring of 1817. The principal employment of

\* On a recent visit to Newgate, when about thirty condemned persons were seen together in the two wards connected with the Press Yard, not one of them was otherwise confined than by the walls and bars of the prison.

the women is knitting stockings, and making up different articles of apparel for the slop-shops. Their earnings are expended in furnishing themselves with better diet and clothing than allowed by the City.

The prison may be described, in general terms, as consisting of three differently-sized quadrangles; namely, a centre and two wings, independently of the Press Yard, and condemned wards and cells behind the north wing, which occupy a part of the site of the old gaol. It is a substantial stone building, with extensive vaults strongly arched with brick, beneath the lower story, several of which contain large cisterns.

Previously to the appointment of Mr. Brown, the late keeper, in April 1817, almost every description of prisoners were indiscriminately confined together throughout the prison; but that gentleman, with the most praiseworthy attention to good morals, to age and sex, and to the various degrees of depravity and crime, formed the interior into three distinct stations, and gave origin to that system of arrangement and classification which now exists;—but which, from the plan and limits of the building, and the various peculiar circumstances attending the detention of prisoners here, cannot, unfortunately, be carried to a sufficient extent to satisfy the humane and reflecting mind. The boys' school, into which all under the age of sixteen are admitted, was established about the commencement of the year 1814.

The first, or northern station, has three yards, with sleeping and day-rooms attached: the first yard and rooms are occupied by adult convicts under sentence of transportation; the second yard and rooms by the boys, who have also a school-room; the third yard and rooms are used as the male infirmary and convalescent wards.

The second station, or centre of the prison, has also three

yards, with attached day and sleeping-rooms; the first of which is occupied by criminals under sentence of imprisonment for misdemeanors and felonies; the other two yards and rooms are reserved for the untried male prisoners: the Press Yard, with the attached cells, and two wards for condemned criminals, are also locally connected with this station.

In the south wing, or third station, which is wholly occupied by female prisoners, are two yards, having sleeping-wards and day-rooms attached: the first yard and rooms are occupied by females waiting their trials, and there is likewise a school for girls; the rooms of the upper story are used as the female infirmary: the second yard and adjoining rooms are occupied by females under sentence of transportation for felonies and misdemeanors, and with this yard is connected the condemned cell.

The principal wards and rooms in all the stations are each about thirty-eight feet in length, and fifteen feet wide: the others are about twenty-four feet in length by fifteen in breadth. The two wards connected with the Press Yard, for males under sentence of death, are each thirty-one feet in length, and eighteen feet wide. There are three tiers of condemned cells, five in each tier, strongly arched, and measuring nine feet by seven feet;—but it should be known, that though denominated cells, they are all above ground, and perfectly dry. In each cell there is a raised board, or kind of barrack-bedstead, and three, and sometimes four, persons are enclosed at night in each cell. They are furnished with a Bible and Prayer-book, and allowed to burn a light till a certain hour.

Besides the rooms that have been mentioned, there are, on the second story in the north wing, a carpenter's shop, and two separate workshops for men and boys. In the central

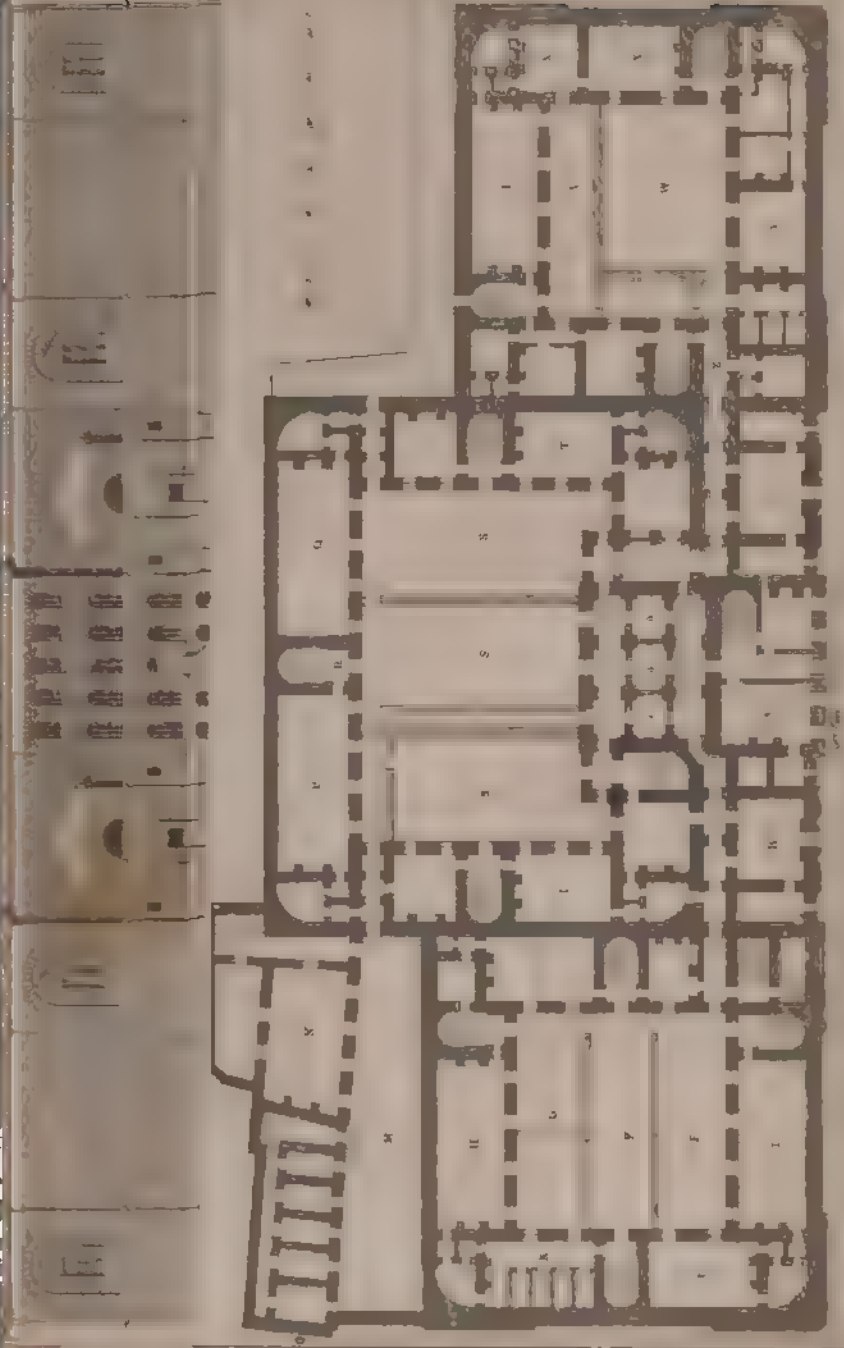
part, behind the keeper's house, is the chapel, which will conveniently contain about three hundred and fifty persons; but when condemned sermons are preached, and the public admitted, from six to seven and even eight hundred people have crowded into it at one time.\*

It was formerly the appalling custom to introduce a coffin when the condemned sermon was preached; but that practice was discontinued some years ago, in consequence of an adverse opinion being expressed by one of the Committees of the House of Commons. The interior is plain: over the women's seats, which are excluded from the sight of the male prisoners by a curtain, there is a small octagonal raised sky-light, with a moveable top for the admission of air. Upon the roof of the prison are two bells; one for the chapel service; and the other, of a larger size, for tolling at the times of execution.

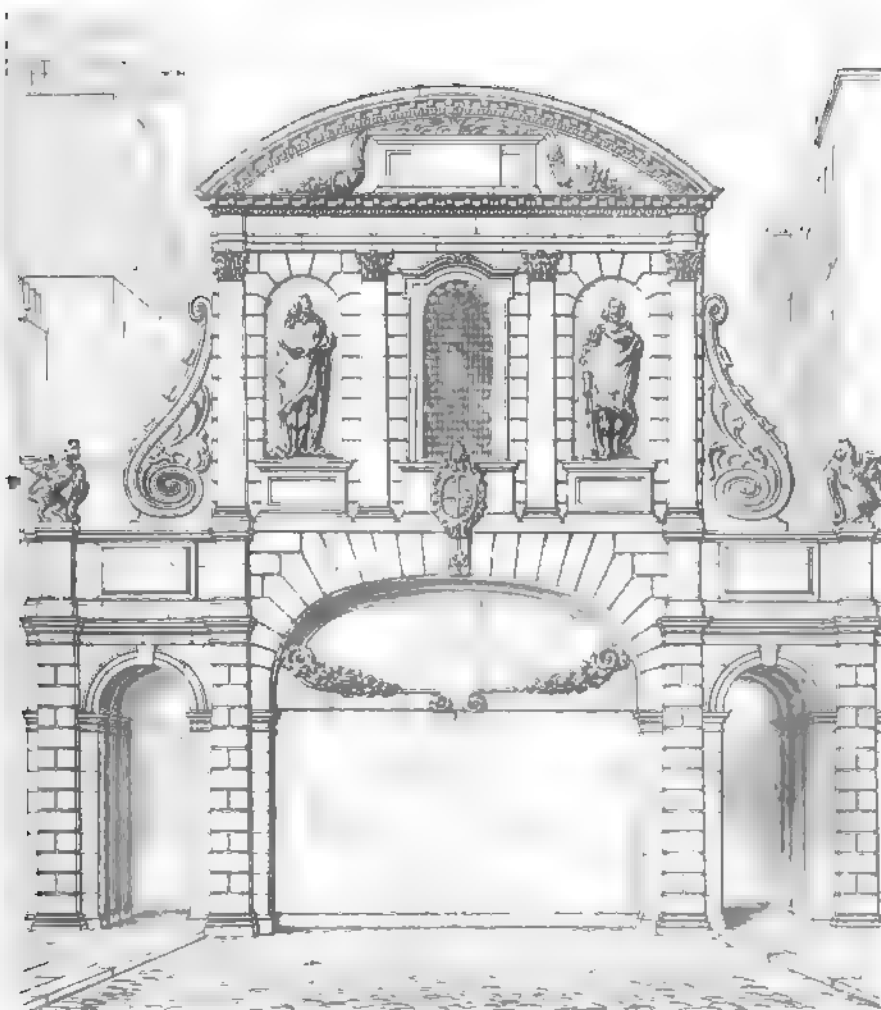
The keeper's salary is five hundred pounds a year, with a house free of rent and taxes. There are three principal turnkeys, at two guineas per week each; eight others at thirty shillings, and an assistant at one guinea, besides two watchmen at thirty shillings per week, who relieve each other at stated periods, and are employed on the top of the prison day and night. On the female side is a matron, who is paid one guinea per week (besides having twenty pounds yearly from the Ladies' Committee, and some small gratuities), and two women, who are engaged as searchers of the female visitors, at fifteen shillings each, weekly. There are also wardsmen and wardswomen, who are appointed by the keeper from among the better class of prisoners; they have

\* The money collected at the doors, which varies from sixpence to one and two shillings, from each person, accordingly as public curiosity may have been excited, was the perquisite of the turnkeys, but has latterly been appropriated to the Sheriffs' fund.





HAND-DRAWN PLAN & ELEVATION



A. Pugin. d. rex.

S<sup>r</sup> Christopher Wren Arch<sup>t</sup>  
**TEMPLE BAR,**  
 WEST FRONT

To Keax 90

*John Wadde Architectural Library, 55, High Holborn*



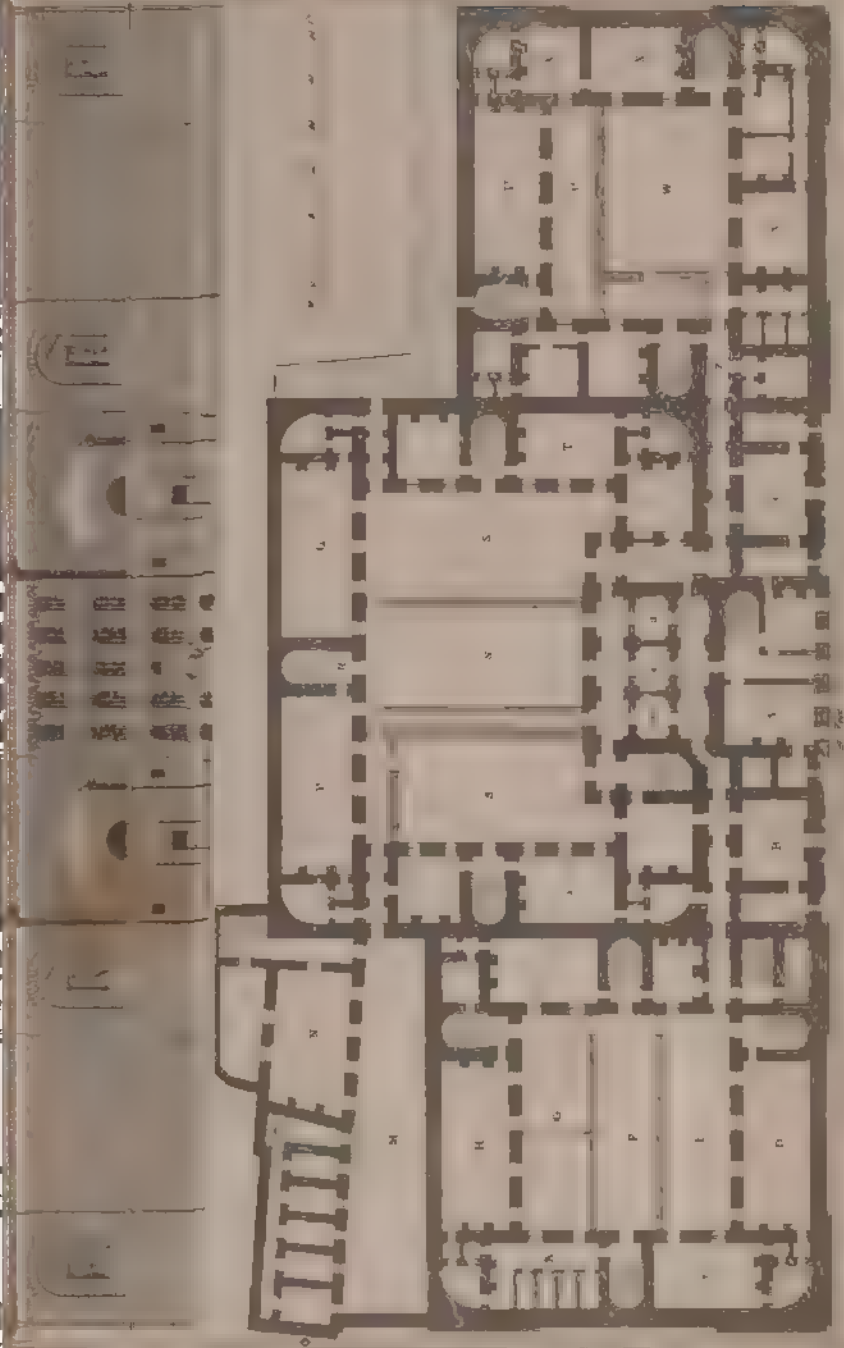


FIG. 2. A. A.  
GROUND PLAN & ELEVATION.



A Pugin direct<sup>t</sup>

S<sup>r</sup> Christopher Wren Arch<sup>t</sup>  
**TEMPLE BAR,**  
 WEST FRONT

Д. Де Кокх и др.

John W. Fiske Historical Library, 44 High Holborn.



some indulgences, and, on continued good behaviour, are frequently pardoned. Some small sums are given to the prisoners who act as pumpers, and supply the water for domestic purposes.

#### ELEVATION AND GROUND PLAN OF NEWGATE.

A, keeper's house, with offices attached, and communication to the turnkey's lodge, C, and passage to different wards, &c.; B, a corresponding lodge to C, now used as a kitchen; D, day and sleeping-room, communicating with open yard; E, F, G, other open yards for transports; H, infirmary for men prisoners; J, day-room and sleeping-room; K, cells for separate confinement; on the opposite side of the yard, between G and L, are two visiting-rooms and a kitchen; L, day and sleeping-room; M, press yards, with condemned cells to the east, O, and condemned room, N; at P and Q, are day-rooms; R, staircase to upper floor; S S S, open yards for untried prisoners; T, visiting-room; U, day and sleeping-room; V, yard for women prisoners; W, another for convicted women prisoners; Y, day and sleeping-room, with a bed-room and condemned cell, to the south; X X, day and sleeping-rooms; Z, passage; at the angles of the building are small open areas for ventilation and light.

- - - - - This line shows the course in which the condemned prisoners proceed to execution. At those times the gallows is erected in the open street, immediately before what was formerly the debtors' lodge, but is now the kitchen C.

E. W. BRAYLEY.

## TEMPLE BAR, FLEET STREET.

**THERE** were formerly other tower-gates, or bars, placed in the old city walls; but all, excepting the present, (a civic barrier or gate-way, which separates Fleet Street from the Strand, and is placed on the boundary line between the city of London and the suburbs of Westminster,) have been taken away, for the purposes of public accommodation and public comforts. Temple Bar must be regarded rather a nuisance than either an object of utility or beauty; and would long since have given way to modern improvements, but for the sense of jealousy and dignity which the London citizens entertain respecting their own prerogatives and rights. The Sovereign cannot legally enter the city without permission of the Lord Mayor; and whenever Majesty has thought proper to visit that part of London, which is of rare occurrence, it has been customary to close the doors of this barrier, and undergo the ceremony of knocking, asking for, and obtaining permission.

This gate-way has been much praised by writers on the topography and buildings of London, who absurdly call it “noble,”—“handsome,”—“elegant,”—“grand,” &c. Surely these critics could not have well considered the meaning of the terms they used, or must have written from the dictates of fancy. They might probably be thinking of the famed triumphal arches at Rome, or the fine fortified tower-gate-ways to some of our monasteries and cathedral precincts;

and then their language would have been appropriate. The present building fairly characterizes the style and taste of its architect, Sir Christopher Wren, and the age in which it was raised. According to an inscription, formerly on the eastern side, it was "erected," *i. e.* commenced, in 1670, continued in the following year, and finished in 1672; thus occupying part of three years in construction. Nearly the whole is built of Portland stone, rusticated on both faces, having one large flattened arch in the centre, and two small semicircular arches, for postern passages, at the sides. There is an apartment over the gate-way, with windows in each face; and the whole is crowned with a sweeping, instead of an angular pediment. Two niches with statues also adorn each façade. The figures, shown in the print, are intended for Charles the First and Second, absurdly habited in Roman costume; whilst others, representing Elizabeth and James I., are placed in the east front.

J. BRITTON.

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It was rumoured some few years ago, that it was intended to remove this structure, whose chief utility seems to be, that it serves as a kind of first meridian from which the longitudes of fashion and no fashion are calculated to the west or east of it respectively. Nevertheless it is not without its admirers, for some of them were not a little loud and angry when it was reported that it was to be taken down. Many very flagrant vices of composition might be pointed out in it, but the whole is such a cluster of faults, and compound of bad taste, that it would be a waste of time to advert to any particular defects;—the more so as those who cannot at once discover them by their own eyes, are not likely to be convinced of their existence by our animadversion upon them.

It has not even the merit of being notable for its size, or forming a conspicuous object; for hardly does it manifest itself otherwise than by obstructing the view, and encumbering the narrowest part of the street.

In order to erect any thing that would display itself as a fine architectural object, in such a situation, it would be necessary to set the houses on each side much further back, since the present space is no more than what would be required for a single archway and its piers, exclusive of wide foot-pavements at its sides, after the manner of the *Porte St. Denis*, which latter monument, though of the same date as *Temple Bar*, viz. 1672, seems to belong to a totally different period, if judged of merely by its taste. It would, therefore, be well for the fame of *Wren*, could it be proved that the design of the English structure has been ascribed to him altogether erroneously, because any comparison of it with the French one would lead to rather mortifying conclusions in regard to his talent.

As matter of curiosity, it may be mentioned, that the whole of *Temple Bar*, with another building of the same dimensions above it, might be comprised within the opening of the large arch of the *Barrière de l'Etoile*!

In fact, the citizens have no very great reason to be proud of *Temple Bar*, as the architectural frontispiece to their domain, whatever they may have for watching over it jealously as their palladium. "It is," says a writer in the *Quarterly*, (No. 67,) "a public nuisance; it must be taken down, and should the municipality still demand some such security to their civic privileges, let an ornamental structure be erected in its place, at least a hundred feet wide." But as the street itself is there barely half that width, it would require almost a 'bottle-conjuror' genius to accomplish such a scheme, otherwise than upon paper, without making other improvements

upon a very extensive scale. On the Strand side, the difficulty would not be great, because there nothing more would be requisite than to widen the street where it contracts just by the Bar: but on the eastern side very great obstacles present themselves, to be surmounted perhaps only by forming a small *place* about one hundred feet square, into which Fleet Street and Chancery Lane would open.

EDITOR.



## SOMERSET HOUSE.

THIS pile of building derives its origin and name from the Protector, Edward Seymour, Duke of Somerset, maternal uncle to Edward VI., who erected a splendid palace here, on the site of the ancient church of St. Mary le Strand, and of the mansions or *inns*, (hostels, hôtels) as they were called, of the Bishops of Worcester and Chester. John of Padua was probably the architect, this being one of the first buildings designed after the Italian order, that was ever raised in England. But although commenced about the year 1547-8, the Protector's palace was not completely finished at the time of his decapitation, on Tower Hill, January the 22nd, 1552-3.

On the attainder and execution of Somerset, this estate devolved to the Crown, and Edward granted it to his sister, the Princess Elizabeth, who resided here during her occasional, but short, visits to the court, in the reign of Queen Mary. After the accession of Elizabeth, this mansion was assigned, at different periods of her reign, for the lodging of various ambassadors from foreign countries. She afterwards lent it to her kinsman and Lord Chamberlain, Henry Carey, Lord Hunsdon, K. G., whose guest she occasionally became, and who died here in the year 1596.

Anne of Denmark, James the First's Queen, to whom this edifice appears to have been assigned as a jointure house, or dotarial palace, kept a splendid court here; from

which circumstance, and from the visits of the Queen's brother, Christian IV., King of Denmark, it obtained the name of Denmark House. After the marriage of Charles the First with Henrietta Maria, this palace was fitted up for the Queen's particular use; and by a grant, dated February the 15th, 1626, it was settled on her for life.

From the curious extracts given in the fourth part of Pegge's "*Curialia*," from a manuscript inventory in the library of the late Mr. Gough, it appears, that the arras hangings and tapestry in this mansion, at the time of the interregnum, were of great value. The state beds, canopies, pavilions, cloths of state, carpets, &c. were also particularly rich: one of the beds, of French satin, finely embroidered, was appraised at one thousand pounds. Here, likewise, were numerous valuable pictures and statues, but many of the former had been brought from Whitehall and other palaces. Among them was a Madonna by Raphael, valued at two thousand pounds; a sleeping Venus by Coreggio, valued at one thousand pounds; and many by Titian, Julio Romano, Guido, Andrea del Sarto, Coreggio, Giorgione, Palma, Vandyke, and other artists of the first celebrity.

In April 1659, the Commons resolved that Somerset House, with all its appurtenances, should be sold towards the payment of the great arrears due to the army; but on the restoration of monarchy, probably from the sale not having been completely effected, it reverted to Henrietta Maria, the Queen Dowager, who returned to England in November 1660. After her, Catherine of Braganza, Charles the Second's Queen, was the next regal inhabitant of this edifice.

In the early part of the last century, Somerset House was occasionally appropriated to court entertainments and masquerades. In George the Second's reign, William,

Prince of Orange, resided here for a short time previously to his marriage with the Princess Royal, in March 1734; and, on a like occasion, the hereditary Prince of Brunswick became an inmate, prior to his nuptials in January 1764, with the Princess Augusta, sister to George the Third. At different periods, also, it was assigned for the temporary use of foreign ambassadors.

On the marriage of George the Third and Queen Charlotte in 1761, this mansion was settled on the latter, in the event of her surviving her royal consort; but in April 1775, in consequence of the King's message to both Houses of Parliament, it was resolved, that *Buckingham House* should be settled on her Majesty, in lieu of Somerset House, which was to be vested in the King, his heirs, and successors, "for the purpose of erecting and establishing certain public offices." An act was consequently passed, on the 26th of May, in the same year, for the above purposes; and shortly afterwards, the erection of the present magnificent pile was commenced, from the designs and under the superintendence of the late Sir William Chambers, Comptroller-General of his Majesty's Works. The first stone was laid in the year 1776.

In a Report on the state and progress of this edifice, laid before the House of Commons, on the 1st of May, 1780, by Sir William Chambers, are the following particulars:—

"The building which faces the Strand is now almost completely finished: it extends, in front, one hundred and thirty-five feet, is sixty-one feet deep, and has two wings, each forty feet wide and forty-two feet in depth; the whole being seven stories high. It is faced with Portland stone, built with hard Grey-stock bricks, Russian timber, and the best materials of all kinds; and is covered, part with copper, and part with lead and Westmoreland slate.

“ All the fronts of this structure are decorated with a rustic arcade basement, a Corinthian order of columns, and pilasters, enriched windows, balustrades, statues, masks, medallions, and various other ornamental works, necessary to distinguish this principal and most conspicuous part of the design; which, being in itself trifling when compared with the whole, required not only particular forms and proportions, but likewise some profusion of ornaments to mark its superiority. Decorations too have been more frequently employed in the vestibule of entrance, and in all the public apartments of this building, than will be necessary in the remainder of the work, because the vestibule opens to the most frequented street in London, is a general passage to every part of the whole design, and the apartments are intended for the reception of useful learning and the polite arts, where, it is humbly presumed, specimens of elegance should at least be attempted.

“ The work just described forms the upper part [or northern side] of a large quadrangular court, being in width two hundred and forty feet, and in depth two hundred and ninety-six feet, which is to be surrounded with buildings fifty-four feet deep and six stories high, containing the Navy, Navy Pay, Victualling, and other offices. All these buildings, surrounding the said court, are now raised two stories high, (excepting at one corner where the old palace, yet standing, has prevented it); they have two floors laid on, and the third story carried up to a considerable height on all, the which forms the bottom of the court, and at the same time makes a considerable portion of the great river front, which, when finished, is, according to the general design, to extend in length eight hundred feet.

“ This work is likewise all faced with stone, is built of the best materials in the most substantial manner possible,

and set on brick foundations; a great part of them laid in the bed of the river, with various expensive but necessary precautions, and others sunk through loose-made ground, ten, twelve, and even sixteen feet deep. The greatest part of the vaults too, surrounding the areas of this large quadrangle, are turned, as also a great part of the cross passage of communication from the areas on one side to those on the other, which are all built of hard Grey-stocks, with stone plinths necessarily set in most parts on very deep brick foundations.

“ Besides the progress made in the extensive works already mentioned, the foundations are laid, at a considerable expense, in the river, for the embankment, to the extent of four hundred and thirty-eight feet, by a width of forty-six feet, upon which is raised a rustic granite basement, thirteen feet seven inches high, with a range of arched stone galleries, and apartments built thereon, all to the same extent, and at this time raised in parts to the height of eighteen feet one inch, and in others to the height of twenty-eight feet, having one floor already on, and the centres ready to set for turning the arches which are to support the street of the terrace.

“ The building now erecting on the site of Somerset House is of a very uncommon kind, unusually extensive, intricately complicated, and attended with many and great difficulties in the execution; whence it was at first, and is even yet, impossible to form an exact estimate of the expense. As far, however, as the architect's judgment and experience in business can guide him, he thinks it will certainly not exceed the sum of £250,000.”

This latter paragraph of the Report furnishes a striking instance of what is by no means uncommon in *public* works, namely, the inaccuracy of architectural estimates; for it

appears by an account laid before the House of Commons, in March 1790, that £334,703 had then been expended on Somerset House, and that an additional sum of £33,500 was still wanting to complete the structure. But even that proved insufficient, and it is generally understood that full half a million sterling has been expended on this pile, although the eastern side, including the termination of the river front, is still altogether unfinished.\*

The Strand, or northern, façade of this edifice, is chaste and elegant. It consists of a rustic basement, (which being high, is finished with a cornice,) supporting a range of ten three-quarter columns of the Corinthian order, over the entablature of which, in the centre, is an attic, and on each side are balustrades. In the basement are nine large arches, the three central ones being open, and forming the entrance to the general vestibule: the others are occupied by windows of the Doric order, which are crowned by entablatures and pediments rising from pilasters. On the key-stones of the arches are sculptured, in *alto-relievo*, nine colossal masks, finely executed by Wilton, representing Ocean and the eight great rivers of England, namely, the Thames, Humber, Mersey, Medway, Dee, Tweed, Tyne, and Severn, with appropriate emblems. Within the intercolumniations, over the basement story, are the windows of the two principal floors, the lowermost of which are of the Ionic order, and have a range of balustrades before them: the upper windows are square. On the tablets occupying the frieze of the three middle windows, are medallions, with festoons, in *basso-relievo*, of their Majesties, and of George the Fourth when Prince of Wales. The attic is surmounted by a group of figures representing the Genius of England and Fame,

\* It is now completed. see remarks at the end.

supporting a large shield, crowned, sculptured with the arms of the British Empire. On *acroteria*, in front, are four colossal statues, in senatorial habits, holding the fasces in one hand, and the symbols of Justice, Truth, Valour, and Temperance, respectively, in the other. The two side divisions of the attic contain oval windows, enriched with sculptured festoons of oak and laurel: the central division was left plain for an inscription, but none has been yet inserted. An elevation of this front is represented in Plate I.

Within the vestibule is a carriage-way and two footways, separated by two ranges of Doric columns, which, with their entablatures, support the vaults; on the latter, are sculptures from the antique, ciphers of the reigning family, and other enrichments. Here, on the east side, are the entrances to the apartments of the Royal Society and of the Society of Antiquaries, and on the west side, to those of the Royal Academy:\* the central door-ways are surmounted by the busts of Sir Isaac Newton and Michael Angelo Buonarotti, executed in Portland stone, by Wilton. In the perspective view, Plate II., the interior of the vestibule is represented, looking westward.

The inner front of this division of the building consists of a *corps de logis*, and two projecting wings, the architecture of which bears a general similarity to the northern front; but, in the central part, pilasters are employed instead of columns. Statues, emblematic of the four quarters of the globe, ornament the attic; and, over the centre, are the

\* The apartments of the Royal Society and the Society of Antiquaries were assigned to those bodies, on the completion of this division of the building, in 1780. Those of the Royal Academy were also allotted to that body in the same year. The first exhibition at Somerset House opened on May the 1st, 1780; the last took place in 1836, after which it was removed to the new building in Trafalgar Square.

British arms, supported by Marine Gods, who also hold a festoon of netting, filled with fish and other marine productions. Four Corinthian columns, with their proper entablature, ornament the front divisions of each wing; and above the columns are grouped ornaments, composed of antique altars and sphinxes, which are judiciously contrived to screen the chimneys. On the key-stones of the great arches, masks are sculptured, intended to represent the *Lares*, or tutelar deities of the place.

Immediately in front of the vestibule, within the great quadrangle, close to a deep well-like balustraded area, is a group of statues in bronze, ranging pyramidically. The lower part consists of a colossal figure of Neptune, in a reclining position, leaning upon an urn: at his back is a large cornucopia. Behind, on an elevated pedestal, is George the Third, leaning upon a rudder: a couchant lion, and the prow of a Roman vessel, appear at the sides. These figures were executed by the elder Bacon.

The east, west, and south sides of the quadrangle correspond, in their bold and massive character, with what has been described; but the central parts are varied, as will be seen by the annexed view, Plate III., which represents the north and part of the east side of this extensive square. The east and west sides are uniform: each is surmounted by a small clock tower, and the central divisions are crowned by urns, surmounting the entablatures.

The central division of the south front is somewhat more elaborate in design than the sides last mentioned. In this, the entablature is supported by four columns and four pilasters, all of the Corinthian order, and the windows behind the columns are recessed, as shown in the elevation, Plate IV. Over the roof, also, rises a lofty cupola, the basement of which is screened by an angular pediment. Within the



tympanium of the latter, is a large *basso-relievo*, representing a sea-nymph, drawn by sea-horses, and guarded by tritons, supporting the arms of the British navy. Naval trophies are grouped over the outer angles of the pediment. Near each side of the principal entrances in this quadrangle, on vase-like pedestals, are groups of piscatory figures, &c., with sculptured ornaments analogous to the general business transacted here.

The Thames front of Somerset House forms one of the boldest architectural objects in the metropolis, particularly when beheld from the water. Its extent and elevation, and the majestic breadth and range of its terrace, which is supported by an open arcade of massive rustic work, give it an air of grandeur far superior to that of every other structure on the River. This façade, which is partly in the Venetian style, consists of a centre and two wings, judiciously diversified by columns, pilasters, pediments, &c.; and at the extremity of the buildings which form the quadrangle are spacious archways opening from the terrace. This latter, which is forty-six feet in width, is skirted by a balustrade, and forms a beautiful promenade, commanding some fine prospects over the adjacent parts, and particularly eastward, Blackfriars Bridge, St. Paul's Cathedral, the Monument, &c. being included in the view. This grand embankment, which rises immediately from the River, has a rustic basement, on which is a series of lofty arches, intended, when complete, to be twenty-three in number. The key-stone of the great arch, or water-gate, in the centre, is sculptured with a colossal mask of the River Thames. The eighth arch, on each side of the great arch, is also open to the water, and forms a landing-place to the warehouses and offices beneath the building: these latter arches are flanked by square projections and rustic columns, surmounted by enormous

figures of couchant lions, in Portland stone, each between eight and nine feet in length. The extent, disposition, and architectural arrangements of this front, are delineated in Plate V.

On the east, west, and south sides of this edifice, there are two stories of offices below the general level of the quadrangle, and there is one on the northern side, towards the Strand. The areas are fronted by stone balustrades, and flights of stone steps lead down to the under-ground offices and passages of communication. The passages and staircases of the superstructure are contrived with much science, and, generally speaking, all the offices are commodiously fitted up, and conveniently adapted to the particular business of each department.

Sir William Chambers, in his well-known "Treatise," thus speaks of a few of the ornamental details of this pile. "The Ionic, Composite, and Corinthian capitals to be seen in various parts of Somerset Place, were copied from models executed under my direction at Rome, and imitated, both in point of forms and manner of workmanship, from the choicest antique originals." The sculptors employed on the decorative accessories of this edifice, were Carlini, Wilton, Geracci, Nollekens, and Bacon.

The present arrangement of the public offices in Somerset House is as follows:—On the north side, immediately adjoining the Royal Academy, is the Legacy Duty Office, and in the corresponding building, next the Royal Society and Society of Antiquaries, are two or three Exchequer Offices; beyond the latter, is the Lottery Office; and still further, going under the arch into the eastern wing, the Privy Seal and Signet Offices: here also, on the east terrace, is the entrance to the Tax Office.—On the east side, are the Audit and Duchy of Cornwall Offices.—On the south

side, are the Navy and Stamp Offices; and on the west side, the Victualling and Navy Pay Offices, and the Transport branch of the Navy Office.—The west terrace, called *Somerset Place*, contains the official houses of the Treasurer of the Navy, the Comptroller of the Navy, the three Commissioners, and Secretary of the Navy Board, and the Chairman, two Commissioners, and Secretary of the Victualling Department.

In concluding this account, we shall present the reader with a condensed abstract of the professional remarks made upon this magnificent pile by Mr. Papworth. The difficulties which the architect had to encounter from the nature of the ground,—Somerset House being erected upon a spot remarkable for its steep declivity, and no inconsiderable portion of its site being actually taken from within the channel of the River, and below its bed,—required the exertion of mental powers far beyond those employed even in the erection of the greatest bridge that is now known. In bridge building, the points of contact with the soil are very few, and its levels relate only to the ground at its extremities; but in an edifice circumstanced like Somerset House, the points of contact are almost innumerable, and the security of its foundation required all the science and sagacity of the architect to contend with and overcome difficulties. He had, likewise, suitably to arrange the manifold offices required for the multifarious purposes of the establishment, and to combine them with the general design; all which he most admirably and satisfactorily accomplished. “To effect these numerous arrangements—to adjust the proportions and uses of so many apartments on so many floors, in appropriate and essential portions of such an aggregate of offices, the architect judiciously selected the Italian practice of building, which, better than any other

style, admits the beauties of Roman architecture to be combined with that convenience for business and domestic comfort, which this useful national structure demanded.

“The exterior of Somerset House is considered to be the perfection of masonry, and the sculptures that decorate the various parts are not equalled by the ornamental accessories of any of our great national buildings: the decorations of the interior are no less entitled to applause. The elegant simplicity of the building as a whole, the proportion of its parts, and their relative accordance, may vie with the noblest public structures in the metropolis; and, in some respects, may be pronounced superior to any. This, then, is Somerset House, the work of an architect who has manifested, in its erection, a vast extent of intellect, as a mathematician, as an engineer, as an artist, and as a philosopher.”

E. W. BRAYLEY.

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Somerset House may justly be considered the chief architectural monument of the reign of George III.—a truly national work, and stamped with the character of one. It may be considered in some degree as an exemplification of its author's own “Treatise,” and as offering a series of studies of the Italian style purified from its dross and alloy. Yet with many beauties and elegances, it has not a few blemishes; and, together with much that is noble in its individual features, it exhibits portions that are by no means happy in the general composition of the different façades. Nay, there are some in a spirit so different from, and inferior to, the rest, that we might imagine them to be the work of some

one else. Among them are the two turrets on the buildings which form the east and west sides of the quadrangle, and which are so undignified, nay even paltry in their appearance, that their removal altogether would be an improvement. These amount to positive blemishes: nor is the dome over the Navy-Office, though not ungraceful in itself, either sufficiently bold in its character, or of sufficient magnitude to accord with the size of the edifice, or add any dignity to the *ensemble*. The same remark applies to the pedimented attic below it, and to the same feature in the centre of the Thames front.

Although it is somewhat long,—long, we mean, in regard to our own space, for in itself we could wish it were much longer,—we cannot forbear here quoting what Mr. Wightwick says on the subject of this building, it being a more than average-rate specimen of architectural criticism. “It is delightful, after the flimsicalities of Regent Street, to encounter such a sterling piece of matter as Somerset House. The pervading worth of the celebrated pile in question is such as to preclude any liberal mind from dwelling with censorious pertinacity upon those faults which it is, nevertheless, a duty in the critic to mention. To allude then at once to the external defects of Somerset House; in the Strand front, and the court-yard front of the Navy-Office, the order is meagre, and apparently deficient in altitude, when compared with the substantial and lofty basement on which it stands. That this objection is well founded, will, I think, be allowed, when we compare the portions alluded to with the corresponding features of the river front, and the façades east and west of the court-yard. It would have been better had the Corinthian columns (as in the parts last quoted) rested throughout the building upon the basement blocking-course,

with the line of balusters between (instead of under) the columns.\* An objection may also be taken to the rusticated face of the superstructure, as it appears on the river front, and on parts of the court elevations. The expense of cutting the channels would have defrayed the charge of furnishing every window with a plain architrave. The centre-piece of the river front, though good in itself, and pleasing in its application, is not of commensurate importance, either as regards the extent of the entire elevation, or the superior columnar richness of the wing compartments. As to the censures which have been passed upon the wing porticoes, I only wish it were in the power of all architects to err so beautifully: a principal of strength is here violated. But what shall we say then to the Palladian bridge? Or, ask a painter his opinion of the feature in question; possibly he would reply: 'It may be against your constructive creed, but it will admirably suit my picture.'—The beauties of Somerset House are to be summed up in fewer words than its blemishes; because the former are pervading and obvious, the latter partial, and so entwined amid the general excellence, that it is necessary to be carefully explicit, lest the good should suffer with the defective. In magnitude of scale, worth of material, excellence of workmanship, skill of arrangement, the governing simplicity and harmony of its elevations, the sober and appropriate display of decorative richness, the unequalled majesty of its terrace, and, lastly, in its general character as the work of a Vitruvio-Palladian artist, Somerset House is a sufficient credential for the union of Sir W. Chambers's name with that of his country."

\* The writer has here fallen into error, as regards the "court-yard front of the Navy-Office," because there the balusters are placed as in the east and west buildings, and as he recommends; although on the opposite side, or back front of the building towards the Strand, they are placed as in the street façade.

Mr. Allan Cunningham's\* estimate of Sir William's taste and talent is far less favourable. According to him, Chambers "had more than Inigo Jones's admiration of rustic work; and his passion for a multiplicity of little parts was quite peculiar. That massive breadth so much required in all works that are proposed to endure, admits not of many minor graces, (') and the airy and graceful Corinthian refuses to harmonize with fronted pilasters and rusticated columns. On the side next the Thames a portico stands on the summit of a semicircular arch, the bases of two out of its four columns resting on the hollow part, and giving an appearance of insecurity altogether intolerable." This may be criticism, but then it is of the *hyper*, if not of the *hypped* kind. One might imagine that the writer of it had never seen an arch before, and was entirely unacquainted with the properties of one; for how can that be said to appear weak, which is known to be in construction sufficiently strong? He speaks

\* How happened it that this writer passed over both Hawksmoor and Adam in his "Lives of British Architects?" Surely he who could afford so much admiration for Gibbs, might have condescended to notice his certainly not less deserving contemporary. Perhaps it was because scarcely any thing is known of Hawksmoor beyond his works, and scarcely any anecdote of any kind has reached us respecting him. Or did Gibbs's more fortunate *nativity*—for he was Scotch—secure for him a distinction the other was not thought worthy of? But then Robert Adam was Scotch too; nevertheless excluded; while Kent, whom the Biographer calls, almost *verbo ipsumtatis*, a mere "Jack of all trades," and who is otherwise rather scurvily treated by him, has a niche assigned him. Had Adam been only an illustrious obscure, the omission would have excited no surprise; but he was one who makes an epoch in the history of our architecture during the eighteenth century. He was extensively employed, and had great vogue; he was a traveller, and he gave the world the fruits of his architectural researches in his folio volume on Spalatro; he was, in some degree, the *arbiter elegantiarum* in other departments of taste, besides that which belonged to his own art; and yet, with all these claims to notice, he has been overlooked by his countryman Mr. Cunningham.



of the Corinthian as being *airy*, but it would seem that the arch appears in his eyes far more airy and unsubstantial, if it looks unable to support merely two columns of that order without any wall between them. In fact, those porticoes have a particularly light, and, if we may so express it, even playful appearance; while the arches supporting them are certainly not at all deficient in strength of abutment; for besides being placed in the general mass of the basement, there is a space nearly equal to their own span between them and the nearest window on either side.

We cannot, therefore, exactly agree even with Mr. Wightwick, who, admitting this part of the design to be erroneous, merely excuses it on account of its superior elegance and picturesque beauty. If what we here behold carries with it any appearance at all of insecurity, then such a structure as Temple Bar must look positively dangerous, for there the arch might be fancied to have been flattened and depressed by the heavy superincumbent mass, nor do the narrowness of the piers tend to give the idea of strength below.

While criticizing the arches in question, Mr. Cunningham might have espied something far more worthy of reprehension, namely, the large oval shield with festoons pendent from it, which is placed over the key-stone of each, and rises up against the balustrade between the bases of the two central columns of the loggia. Intended to be ornaments, these shields are disfiguring excrescences to the architecture.

Had we room for farther remarks of this nature, we might inquire whether there is not something objectionable in the mode in which the string-course, formed by the continued imposts of the windows and niches, is made to stop against the archivolt mouldings of these larger arches. But we must stop to say a word or two respecting the two gate-ways between the east and west sides of the court, and the north



buildings. As they are both alike, and an elevation of one of them is given in the same plate as the ground plan, description becomes superfluous, and we have only to comment on their architectural value. Although in themselves no more than screens, they are eminently picturesque, and serve to give an unusual degree of scenic quality and effect to that part of the court where they display themselves.\* As a specimen of compositions in that peculiar style, they are, in our opinion, far more deserving of attention than Jones's Water-Gate at York-Stairs.

As intimately connected with the present subject, and as forming part of the general plan, inasmuch as it constitutes, on the east side of it, a range of buildings answering to that on the farther side of the western avenue to the terrace, King's College calls for some brief account of it; if merely because it is in consequence of its being erected, that the east wing has been added to the river front of Somerset House, which has thus at length been completed, after being apparently destined to remain for ever unfinished. The idea of founding a college in the metropolis, having (contrary to the London University) adherence to the established church for its principle, was first publicly brought forward in 1828, and the building was begun in the September of the following year, the ground being granted for that purpose on the express condition that the terrace front should be completed according to the original design.

It is, perhaps, to be regretted that the architectural stipu-

\* It is rather singular that of so extensive and varied a pile as Somerset House, hardly any views have been engraved, except of the Strand and River fronts; nor do any of those, though rather numerous, attempt to do more than give a general idea of the architecture. Malton, indeed, has given a view of one of the archways, in his "Picturesque Tour," but the architectural draughtsman might find a great variety of untouched subjects.

lations extended no further than that single point; for had conformity of style with Sir William Chambers's work been exacted in the exterior of the new edifice, due consistency would so far have been ensured; whereas now, the new building by Sir R. Smirke is quite distinct in its character from all the rest. It is but too evident that there existed not the slightest sympathy of taste between the two architects. There cannot be a greater proof of this than the gate-way leading from the Strand to the College, and through which a view is obtained from the street of the open loggia, at the further extremity. Yet, merely this circumstance, if nothing else, demanded that this entrance, at least, should be somewhat akin in character to Chambers's pile of building. A conspicuous and magnificent portal towards the street would have served as sufficient distinction for the College, whose front might very well have been suffered to conform with the range of buildings opposite, if not so strictly as to have been a repetition of it in its general air and appearance. Something would then have been saved in regard to expense, and nothing lost with regard to effect; because, after all, this new building does not convey the idea of a separate structure, nor does it show itself to any advantage, it being obviously only one side of an avenue, whose further termination forces itself upon the eye as the principal point; consequently this is a case where the loss of symmetry is a fault for which an ordinary degree of beauty, in other respects, will not make amends. Yet, if the façade of the College looks showy in comparison with what is directly opposite to it, it does not seem to be distinguished by greater nobleness of manner; while it is certainly not likely to satisfy the eye which has just been contemplating the buildings on the north side of the quadrangle. The design consists of a lofty unrusticated basement, supporting a Co-

Corinthian order which comprises a principal floor, and one with mezzanine windows above it. Horizontally, the elevation presents five divisions, the centre one of which has columns, and those at the ends pilasters. The first mentioned has five doors within deep arches in the basement, and as many windows on each floor, besides one window on a floor at its returns, as it projects considerably beyond the rest of the front. Between this and the end pavilions are seven windows on a floor, while the latter have three, between pilasters. All the windows in the basement are arched, and have mouldings, and those of both the upper floors rest on a continued string-course; but there are no balusters to any of them. The front is crowned throughout by a balustrade; and one circumstance in favour of this elevation is that none of the windows are without architraves. On the other hand, the great projection of the centre gives a sort of heaviness to the composition, that part being no loftier than the rest; and by jutting out as it does from the general mass, it has too much the look of having been originally intended for a portico, whose intercolumns were afterwards filled up.

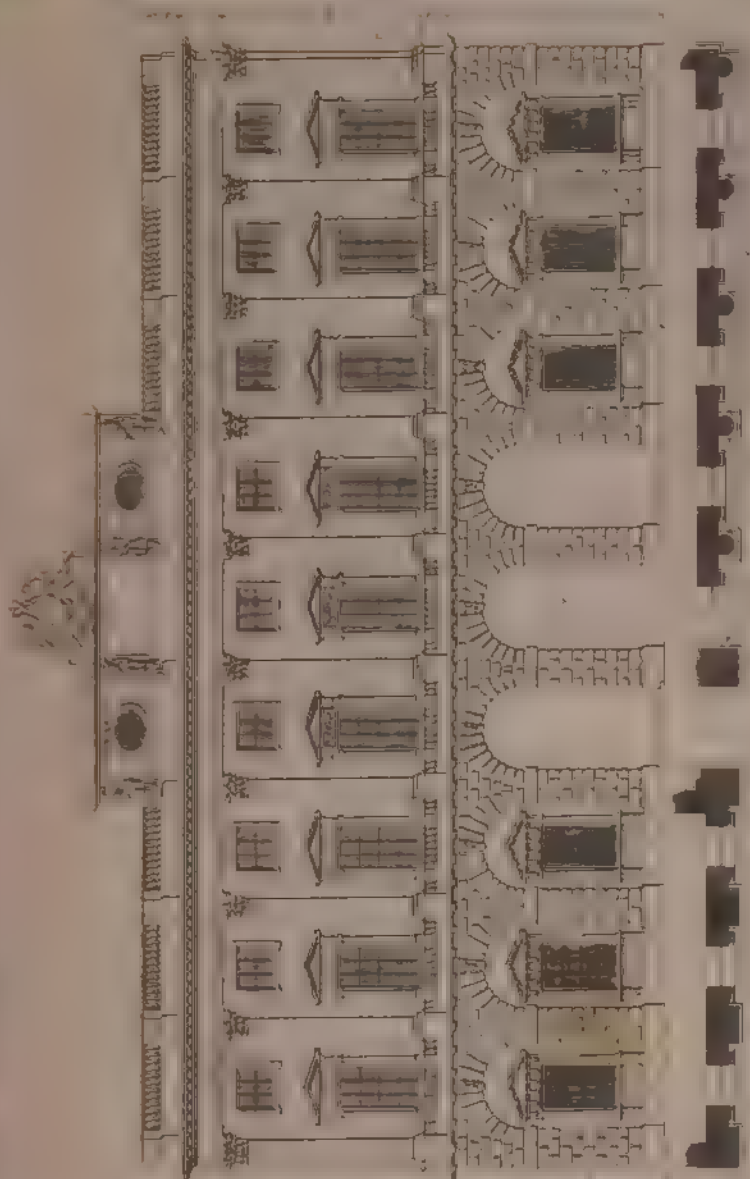
Of this College, which was established by royal charter, the Sovereign is the patron, and the Archbishop of Canterbury, visitor. The building was first opened October 8th, 1831.

EDITOR.

#### REFERENCES TO THE PLATES.

PLATE I.—Elevation of the north, or principal front towards the Strand. On the right, or to the west, are the rooms formerly belonging to the Royal Academy; whilst the left, or eastern side, is occupied by the apartments of the Royal Society and the Society of Antiquaries.

PLATE II.—View in the vestibule, looking across the



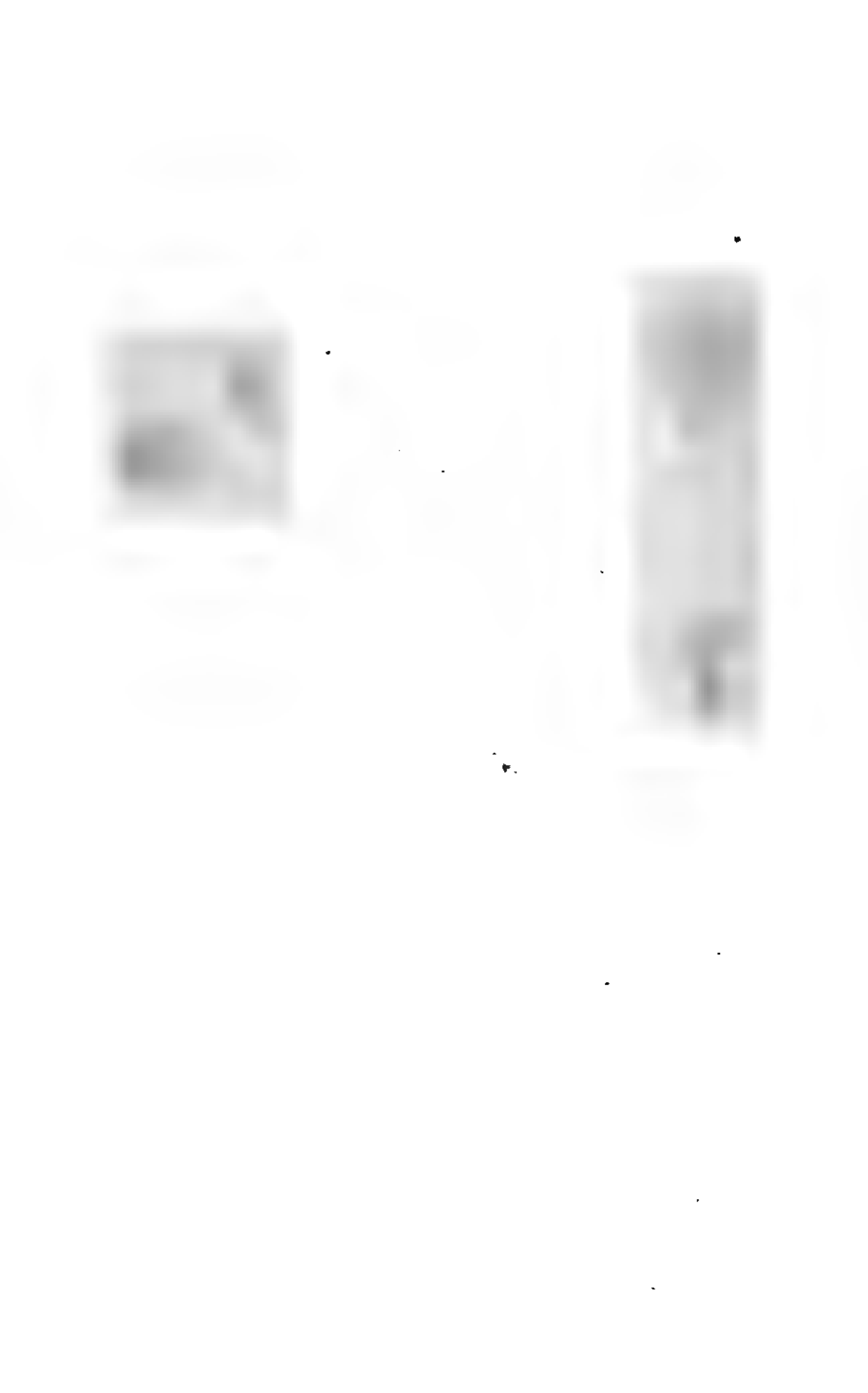


FIG. 17. NICHES AND ARCHES.

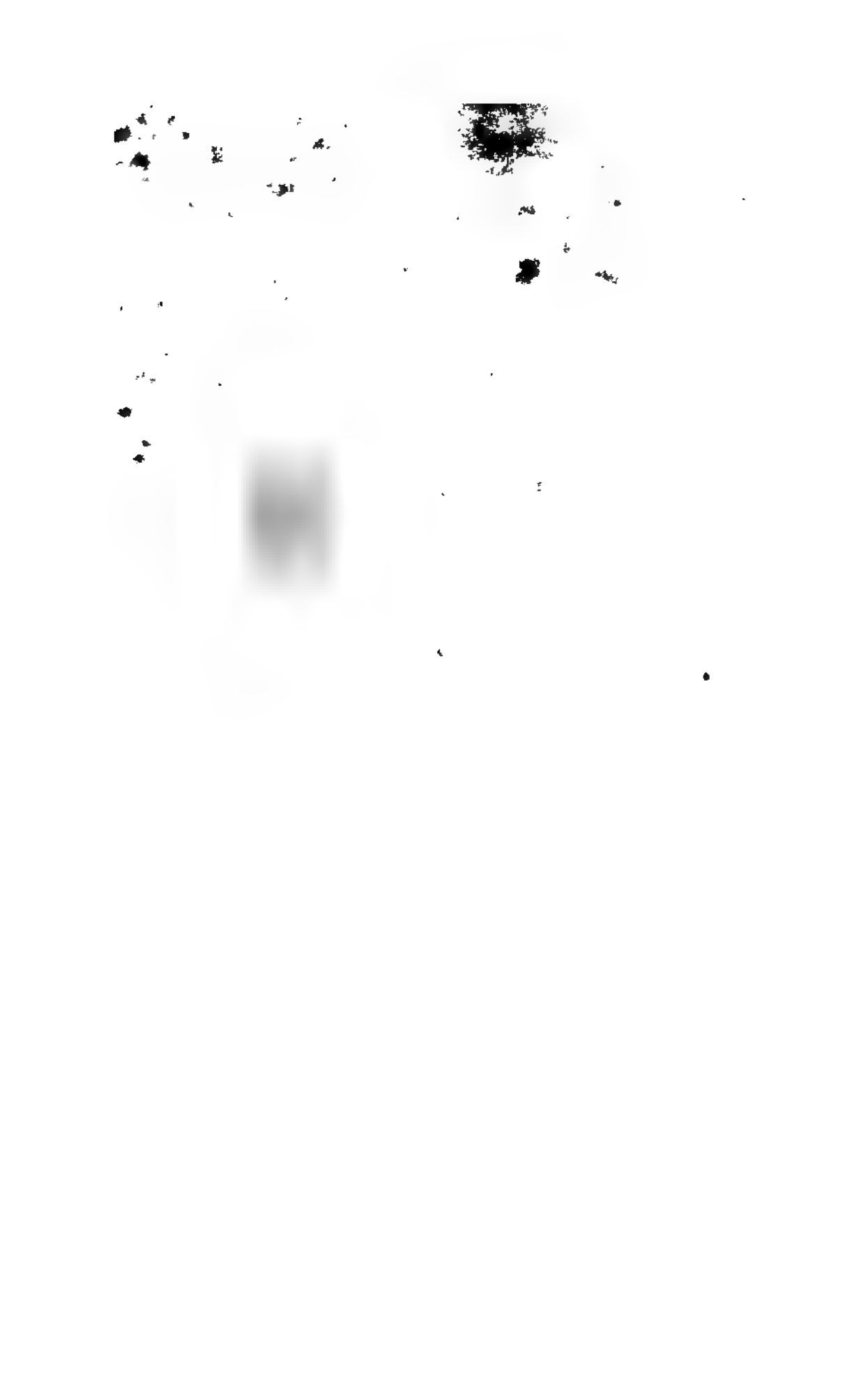


Architect

FIG. 18. NICHES AND ARCHES.

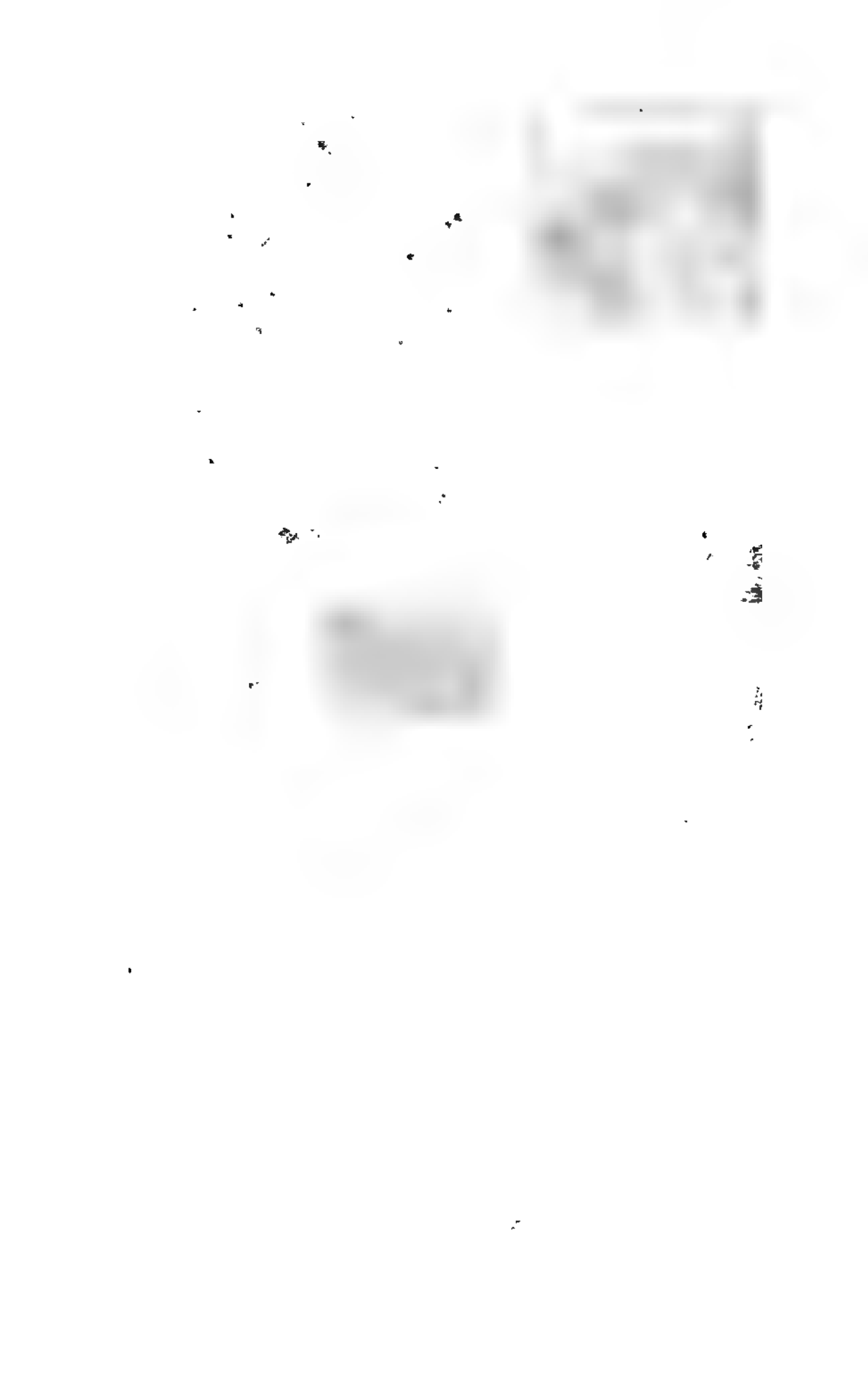
VIEW FROM THE WEST

See Note on Architectural Library 10 High Street











Architectural drawing of a classical building facade, showing a pediment, columns, and a balcony. The drawing is mounted on a textured, aged paper background.



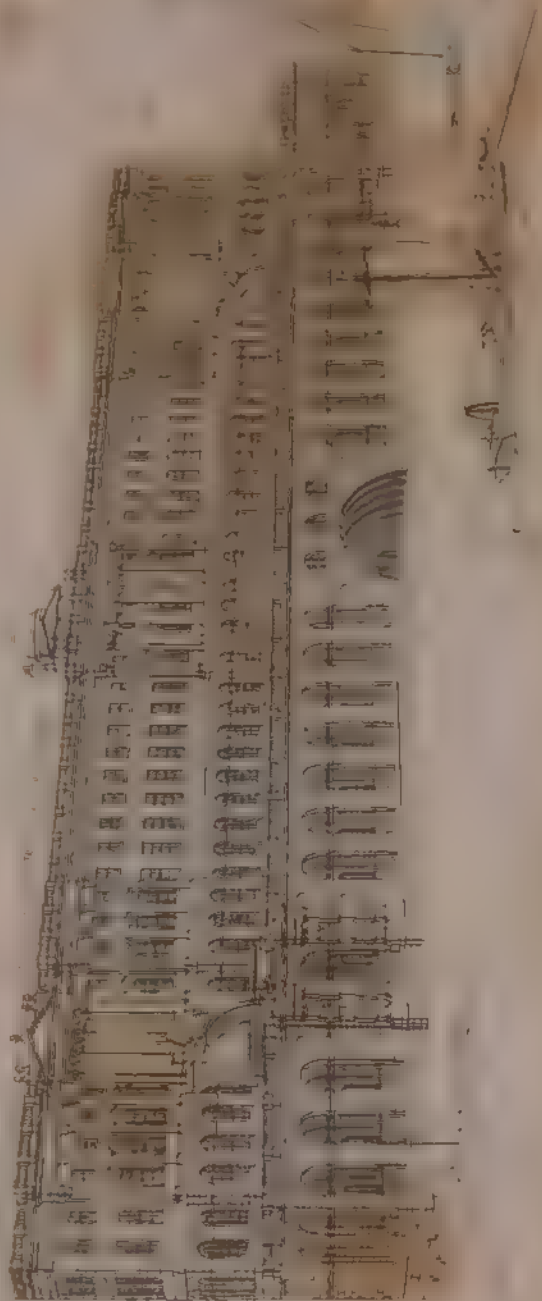
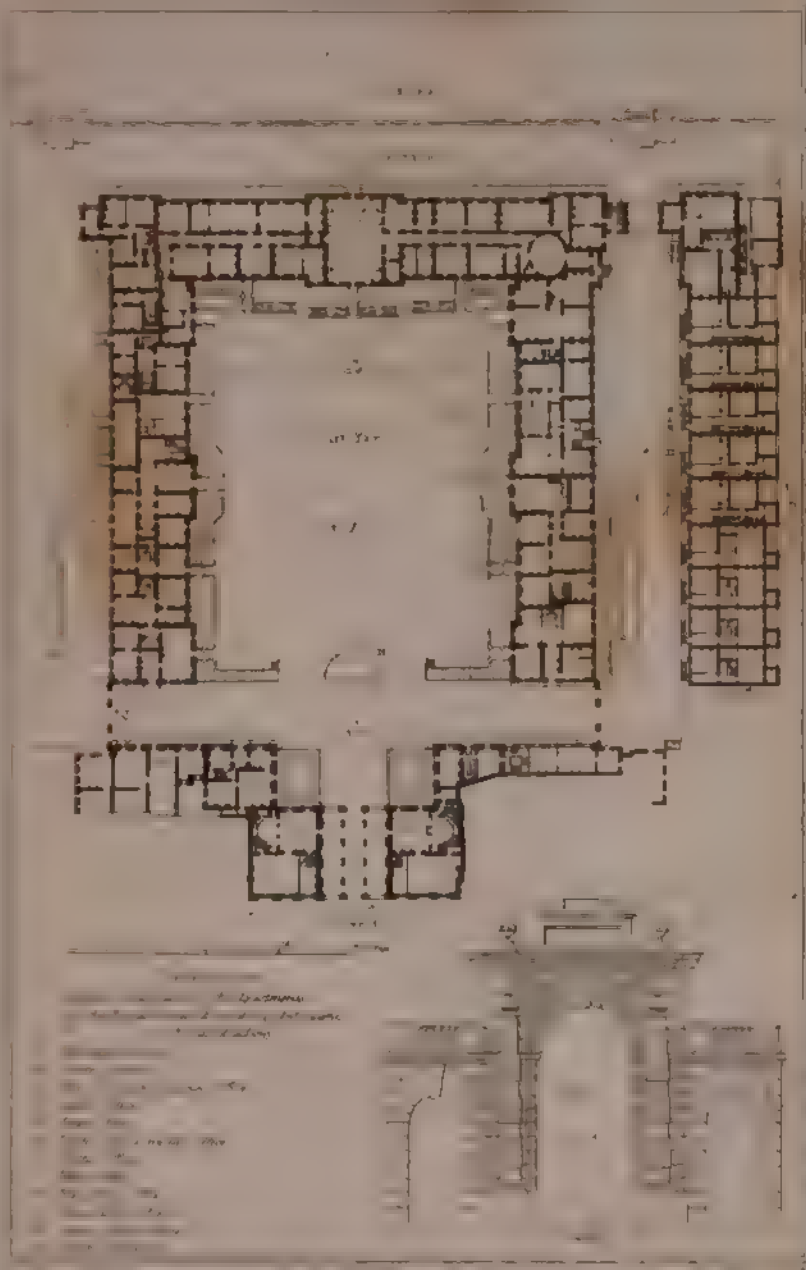


Fig. 10.

Fig. 11.

Fig. 12.







carriage-way and footpaths, from east to west. This view shows the forms and proportions of the double columns, with the dressings of the doors, groining, &c.

PLATE III.—View of the court, looking north-eastward. This shows the inner side of the Strand front, and nearly half of the eastern side of the quadrangle.

PLATE IV.—The Navy-Office. This plate exhibits the central division of the south side of the quadrangle.

PLATE V.—The River front.

PLATE VI.—Ground plan. In this print is shown the relative disposition and arrangement of all the divisions of this spacious building, together with the principal offices.



## YORK-STAIRS WATER-GATE.

THIS architectural Gate, which stands near the river Thames, at the southern extremity of Buckingham Street, in the Strand, was designed and erected by Inigo Jones, about the year 1626. It was originally connected with the demesne of George, Villiers, first Duke of Buckingham, the ill-fated favourite of two sovereigns, who was stabbed by Felton at Portsmouth, in 1628, and lies buried in the chapel of Henry the Seventh at Westminster. The mansion (which had anciently been the town residence of the Bishops of Norwich, and called the *Bishop of Norwich's Inn*,) was splendidly fitted up by the above Duke, after he had obtained either a lease or a grant of the estate from King James the First, in the last year of his reign; and on that occasion the gate was constructed near the middle of a long embattled wall, which skirted the gardens on the river-side.

After the Duke's death it was leased, for a short term, to the Earl of Northumberland, together, as it appears, with its furniture, goods, and pictures, at an annual rent of £350. In 1649, the Parliament bestowed York House on their skilful general, Lord Fairfax; by the marriage of whose daughter and heiress with George, second Duke of Buckingham, it was reconveyed to the Villiers family. That nobleman resided here for several years subsequent to the Restoration; but he afterwards sold the whole estate for building on, and several streets were raised on the site of the old house and

grounds. These for a long period went under the general name of *York Buildings*, but their particular appellations are, *George Street*, *Villiers Street*, *Duke Street*, *Of Alley*, and *Buckingham Street*; the distinctive name and title of their former possessor being thus preserved.

York House stood at a short distance to the west of the Water-gate, which includes a flight of steps that led from the gardens to the river. At the time of its erection, it was customary for our nobility to be conveyed by water from one part of the metropolis to another, whenever practicable, the road-ways being extremely defective, and but few carriages in use, and those rather adapted for state purposes than for general conveniency. Hence most of our noble mansions were built near the river, and stairs led from the grounds to the water-side, for the convenience of taking boats.

Ralph, in his “Critical Review of Public Buildings,” has thus characterized this structure; and his approbation of its merits, though something too florid, perhaps, has been generally acquiesced in by subsequent writers:—“*York-Stairs* is, unquestionably, the most perfect piece of building that does honour to the name of Inigo Jones: it is planned in so exquisite a taste, formed of such equal and harmonious parts, and adorned with such proper and elegant decorations, that nothing can be censured or added.”

This fabric is of Portland stone, and is approached from a small terrace planted with lime trees, which, being enclosed from the public, forms an agreeable promenade for the inhabitants of the neighbouring streets, by whom it is kept in repair, with the proceeds of a rate levied on their houses. On the northern, or street side, it consists of three arches flanked by pilasters, supporting an entablature on which are four balls: ornamental shields rise above the key-stones of the arches, those at the sides being sculptured with anchors,

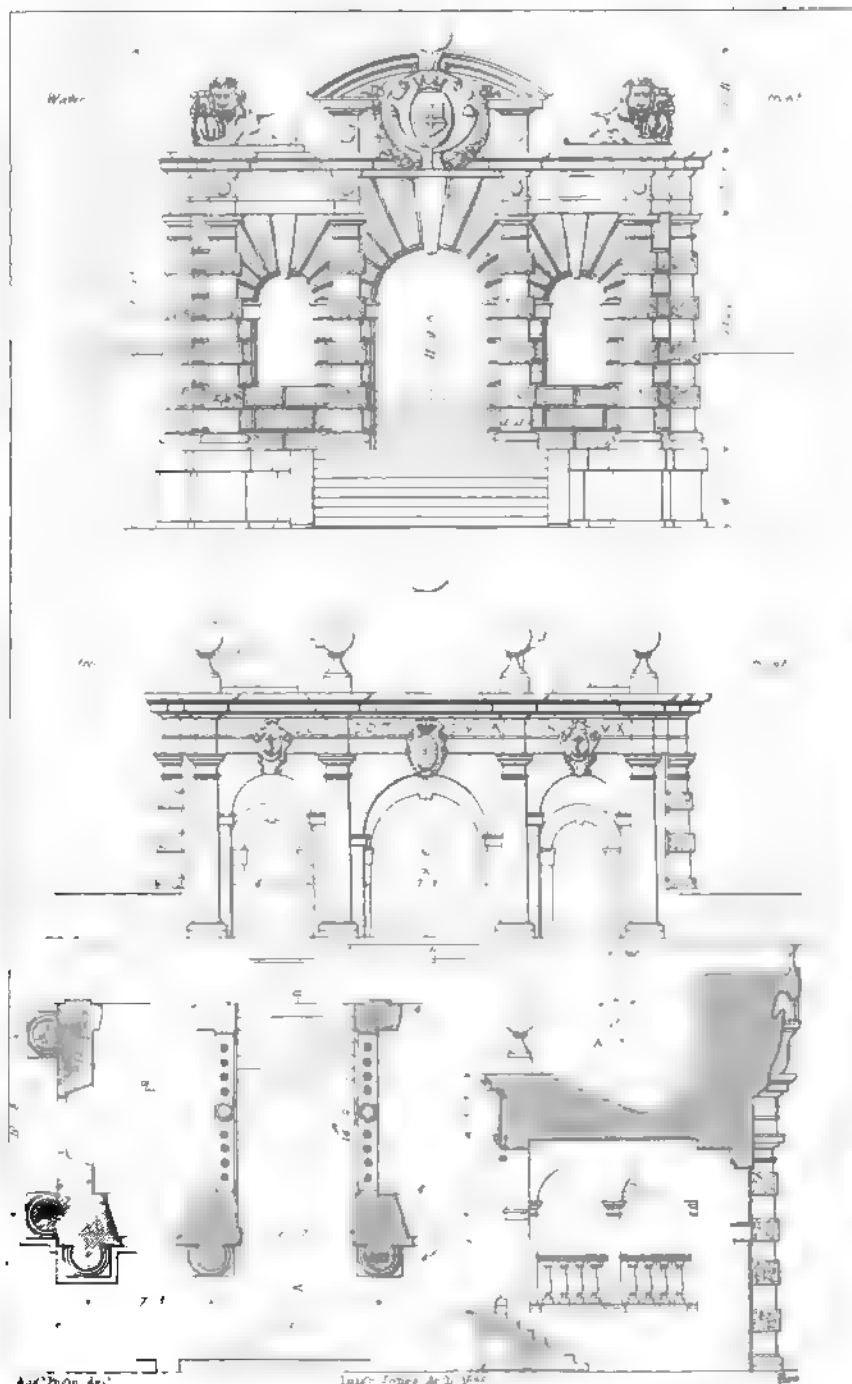
and that in the centre with the arms of *Villiers* impaling those of the *Manners* family. The Villiers' motto, *FIDEI COTICULA CRUX*, is inscribed upon the frieze. The southern, or river front, displays a large archway opening upon the steps leading to the water, with a lateral aperture or window on each side : these, conjointly with four rusticated columns, support an entablature ornamented with escalops, and crowned by an arched pediment and two couchant lions bearing shields sculptured with anchors. In the middle of the pediment, within a scroll, are the arms of Villiers, viz. on a cross five escalops, encircled by a garter, and surmounted by a ducal coronet.

#### REFERENCE TO THE PLATE.

1. Southern or river front.—2. Northern front.—3. Plan, taken on the plane of the landing-place, descending to the water.—4. Section through the middle of the gate, looking eastward.

E. W. BRAYLEY.

EDIFICES of LONDON—PUBLIC BUILDINGS



YORK STAIRS.

John Wank. Architectural Library, 58. High Holborn



## BANQUETING-HOUSE, WHITEHALL.

WHITEHALL Palace was originally built by Hubert de Burgh, Earl of Kent, and Justiciary of England, in the reign of Henry III.; and bequeathed by him, in the year 1242, to the house of Black Friars, in Chancery Lane, who, in 1248, disposed of the property to Walter de Grey, Archbishop of York, through whose munificence it became the town residence of the prelates of that see, and was called York House. On the royal palace at Westminster being greatly damaged by fire, in the reign of Henry VIII., that monarch, who was partial to York House, found no difficulty in prevailing upon Cardinal Wolsey, the last Archbishop of York who resided there, to part with it in 1530. No sooner was Henry possessed of it than he made many alterations and additions, among which was the Gate-house designed by Hans Holbein.

From this period Whitehall became the residence of the sovereigns of England, and, according to Hentzner, "it was a structure truly royal." In 1581, Queen Elizabeth added to it a banqueting-house, at the expense of £1700, and most superbly ornamented it on occasion of the arrival of the commissioners sent from the Duke of Anjou to propose a marriage with the Queen.

In the reign of James I., Whitehall being in a ruinous condition, that monarch determined to rebuild it in a princely manner; and commenced, in 1606, by pulling

down "the old rotten, sleight builded banqueting-house:" but which, in the following year, was rebuilt "very strong and statelie, being every way larger than the first. There were also many faire lodgings new builded and increased." The new palace, designed by Inigo Jones in his purest manner, was to have consisted of four fronts, each with an entrance between two fine towers: within were to have been a large central court, and five others of smaller extent: between two of the latter, a beautiful circus, with an arcade below, ornamented with caryatides. The length was to have been 1152 feet, the depth 874 feet. Speaking of this palace, Mr. Gwynn remarks, in his "London and Westminster Improved:"—"Some people have affected to find fault with parts of this truly grand design; it is said to be an imitation of Palladio, not without a mixture of the Gothic in its turrets. If to imitate Palladio be a fault, it must also be a fault to imitate the ancients, which Palladio honestly confesses he did; and why Inigo Jones, who had undoubtedly studied the ancients, should be denied the same liberty, cannot be very easily accounted for. As to the turrets of the palace, it seems to be equally difficult to prove they are gothic, as they are entirely composed of Roman architecture." However, with all its presumed faults, it is to be wished that it had been erected without alteration; as it would then have stood a memorial of the taste, genius, and capacity of that great architect.\*

\* "There are few nobler thoughts in the remains of antiquity," says Chambers, "than Inigo Jones's *Persian Court* of Whitehall Palace, the effect of which, if properly executed, would have been surprising and great in the highest degree." "This court," remarks Mr. Gwilt, "was proposed to be a circle, whose diameter was to be 210 feet; bounded on the ground story by an open arcade, the piers between the arches of which were decorated by Persians on plinths, carrying an appropriate entablature. The upper story, which extended over the void created

Only the banqueting-house was, however, erected; an edifice sufficient to cause us to regret the incompleteness of the whole design. This was commenced in 1619, and was executed in two years by Nicholas Stone, master-mason to the king, at the cost of £17,000. The architect received for his share of the trouble 8s. 4d. per diem, and £46 per annum for house-rent, a clerk, and for other incidental expenses!\*

The banqueting-house is a regular and majestic building of three stories, externally. The lowest is rusticated, with seven small square blank windows, and, by its solidity, forms a substantial base for the beautiful superstructure. The second and principal story is adorned in the centre by four Ionic columns, and on each flank by two pilasters, with proper entablature and base; and the angles are ornamented with antæ: between the columns and pilasters is a row of

by the arcade below, was ornamented between the windows with caryatides, with capitals on their heads of the Corinthian order, carrying an entablature of that order, the whole surmounted by a balustrade."

\* When they here read what were the terms of Jones's remuneration, some will involuntarily exclaim with Costard, "Remuneration! O, that's the Latin word for three farthings," at least for 8s. 4d. per diem. Sorry patronage, truly! yet, such as it was, we find that it was sufficient to give to the world such genius as, if we credit some persons, has hardly been since equalled; therefore, the architectural degeneracy of our days, as they will have it, in comparison with those of Jones and Wren, is not to be imputed to talent being less liberally paid for than formerly. "If Nash did not surpass Wren," says an equally shrewd and sarcastic living writer, "it certainly was not because he was more stingily rewarded; for, whereas the latter received but a beggarly salary of £200 per annum, while employed on St. Paul's, the other must have made ten or twenty times that sum every year of his practice. Sterling genius is never awakened or elicited by premiums and encouragements of that kind, although much of what passes current as such for a while, may be so produced,—that is, a tinselly, Brummagem kind of commodity,—at the best, clever talent and speciousness; more frequently still, nothing better than mediocrity bolstered up into temporary importance."—"Notes Abroad," vol. i. p. 267.—EDITOR.



windows, with semicircular (curved) and angular pediments resting on consoles. The entablature serves as pedestals to the Corinthian columns and pilasters of the third story; column being placed over column, and pilaster over pilaster. From the capitals were carried sculptured festoons, meeting in the centre with masks and other ornaments: the windows of this story have square cornices, resting on consoles. This story is also crowned with its proper entablature, on which is raised the balustrade with attic pedestals between, which crown the work.

Every thing in this building is so finely proportioned and well executed, that Monsieur d'Azout, the famous French architect who was in England about 1685, pronounced it "the most finished of the modern buildings on this side the Alps." The projection of the columns from the wall has a fine effect in the entablature, which, being brought forward in the same proportion, gives that pleasing diversity of light and shade so essential to fine architecture.

The interior chiefly consists of one oblong room, the proportions of which, with its style of design, are shown in the annexed print. In the reign of Charles the First it was decorated with very rich hangings, containing part of the History of the Acts of the Apostles, from the cartoons of Raphael. After Charles's execution these hangings shared the fate of his other royal collection of pictures, and were purchased by Don Alonso de Cardanas, the Spanish ambassador, and sent by him to the Marquis del Carpio, in Spain. Within these few years they were purchased by an English gentleman from the Duke of Alva; and in February, 1825, were publicly exhibited at the Egyptian Hall, Piccadilly. The ceiling, painted on canvass by Rubens, (assisted by his scholar, Jordaens,) at the command of Charles I., is esteemed one of the finest in the world. It represents the Apotheosis

of James I., in nine compartments. For this picture the artist received the sum of £3000, and Cipriani was employed by government, at an expense of 2000 guineas, to clean and repair it; which he completed with great success in 1778. In this room it was usual to give audience to ambassadors, represent masques, create peers, &c. &c., till the destruction of Whitehall Palace by fire in 1698, soon after which it was converted into a Chapel Royal.

The accompanying plate displays an elevation of the western, or street front of the building, A; a section looking south, B; and a plan of the room, C. It is shown in the section that there is a gallery at the end of the room, which extends round the other sides, between the two tiers of windows. Two orders of columns, pilasters, &c., extend round the interior walls, corresponding with the style of the exterior.

S. TYMMS.

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Considered with reference to its date, this piece of architecture is fairly entitled to some if not to all the praise that has been bestowed upon it; for, in comparison with the mongrel and barbarous fancies then in vogue, it may be termed pure in style and elegant in design. It is, however, only as pure Italian, of which it had the good luck to be the first example in this country, that it can rank; for if we begin to examine it by a severer standard, we discover it to be, in many respects, licentious and incorrect; and, that in following Palladio and his school, when, as Walpole fancifully expresses it, he “conceived Whitehall,” Inigo adopted with the system itself its errors of detail. Besides super-columniation and broken entablatures, we meet with the pulvinated Ionic frieze, and the meagre Ionic capital of the Italians. Still it is not

extraordinary that such should be the case, though it is rather extraordinary that those, who make such great demands on our admiration for the “Banqueting-House,” should have been as niggard of their remarks as they have been lavish of their praise. M. d’Azout’s opinion is brought forward again and again, as if, having beggared language and made criticism bankrupt, it left nothing more to be said on the subject; yet, to what does it amount?—to nothing more than asserting what is not even attempted to be explained. When we are assured that it is finely proportioned, it is but reasonable that we should be allowed to ask, in what respect? and, whether we are mistaken or not, we cannot help fancying that, however well-proportioned some of the members may be when considered separately, that the general proportions are not the happiest, since the columns look petty and straggling in comparison with the mass of the building, and the windows large and heavy in comparison with the columns. The whole front, again, always strikes us as being rather flat, and somewhat heavy and lumpish withal, which may in some measure be ascribed to the lowness of the basement, which latter by no means tends to add any dignity to the design; the stopped-up windows, which are altogether different from blank ones intended for ornament, giving it an appearance both ordinary and mean. It is therefore to be regretted that when this front was lately put into repair, those ugly blanks were not filled up, and the face of the basement rusticated throughout; by which means, while it would have acquired greater simplicity in itself, it would have contrasted more pleasingly with the parts above it, and been more expressive as the basis of the entire elevation.

EDITOR.





## THE HORSE GUARDS, WHITEHALL.

THIS edifice derives its denomination from being the station where the Royal Horse Guards are constantly on duty; in one of which is the War Office, where the business relating to the army is transacted, under the direction of the Commander-in-Chief. It is a substantial structure of Portland stone, situated at the eastern extremity of St. James's Park, on the site of what was anciently the Tilt-yard belonging to Whitehall Palace. Previously to the reign of Charles II., the place was appropriated for military exercises; and that prince, soon after his restoration, raised a body of troops called the Horse Guards, which was here stationed. The stables they occupied were taken down, and the present structure was begun in 1751, and was expeditiously completed. It was built by Vardy, probably as clerk of the works, from designs by Kent;\* and the expense of its erection was more than £30,000. The edifice consists of a central portion and two wings. The east front is enclosed

\* Pennant says, "the present building was erected after a design, I think, by Vardy." This architect engraved and published, in 1752, elevations of the west and east fronts of "His Majesty's New Building for the Horse and Foot Guards." Kent, Ware, and Vardy, were contemporary architects or surveyors in the Board of Works, and it is presumed were sometimes all engaged on one building. Hence it is often difficult to assign a public edifice of their time to its legitimate architect.—M.

That the design really belongs to Kent, there can hardly be a doubt, as the composition of the centre of the west front bears so strong a resemblance to that of the north front of Holkham.—EDITOR.

from the street by iron railing, flanked with two guard-houses, where mounted sentinels are regularly placed on duty. In the middle of the principal building is an arched way for carriages, and two lateral ones for foot-passengers.

At the sides of the passages are pavilions and stables for the Horse Guards; and there are also accommodations for the Foot Guards, when they are on duty. In other parts of the building are a variety of offices requisite for the transaction of all affairs connected with the military department of the state. Several extensive apartments for the more convenient despatch of business were added about twenty years ago.

The west, or Park front of this building, is, upon the whole, a handsome elevation; and forms a good object from many parts of the Park. It will not, however, stand the test of minute criticism; there being much that may justly be objected to when examined in detail. The parts are all on too small a scale and too much crowded together; owing to which, it has more the appearance of a private residence than of a public building; especially of one whose character should have presented rather a masculine simplicity than prettiness. Had the basement been loftier, the building would undoubtedly have possessed a nobler appearance; and it is more particularly to be regretted that it is not, as the three open arches in the centre are unpleasingly small and low. Intended as a public thoroughfare, and serving as a chief entrance into the Park, they should have been rendered more worthy such a distinction, and marked with more importance. In this case, too, they would have admitted, what they hardly do at present, a fine view from the street into the Park itself. The whole centre of the west front is broken into too many parts, so as not only to destroy all repose and simplicity, but even to show that the interior is divided into little rooms,

with apparently a single window to each. The mezzanine windows also tend to crowd it too much; neither are the turrets at the angles of this part of the structure in good taste, nor do they produce a pleasing effect, except in a distant view. This multiplicity of little parts, and number of varied features within so small a compass, have incurred the animadversion of Sir W. Chambers, who, in his "Treatise on Civil Architecture," expressly censures this building, in a passage which cautions the architect against affecting too great a variety in the forms of windows in the same design. The parts intervening between the centre and the extremities or wings are too plain and naked to accord with the rest of the elevation, while, at the same time, the contrast they afford is not of that legitimate kind which we require in architecture; they rather tend to destroy the unity of the composition, and seem additions to, not parts of, the original design; and all such contrasts are decidedly faulty and vicious. It ought, indeed, to be observed, that as the upper portions of these divisions of the building retire considerably backward, they are not exactly to be considered as integral parts of the general elevation: still they should have been made more of a piece with the rest; and a skilful architect would have availed himself of such a disposition to enhance, as might easily have been done, the effect of the whole.

Viewed from a distance, the turret in the centre of the edifice is a pleasing object; but its forms are inelegant and heavy. It may too be objected, that it does not appear to coincide sufficiently with the form of the roof, having too much the appearance of being merely set on the latter.

The character and appearance of this elevation are illustrated in the annexed print, as well as the proportions and arrangement of the apartments. On the *Ground Floor*, the following rooms are marked by the corresponding letters:



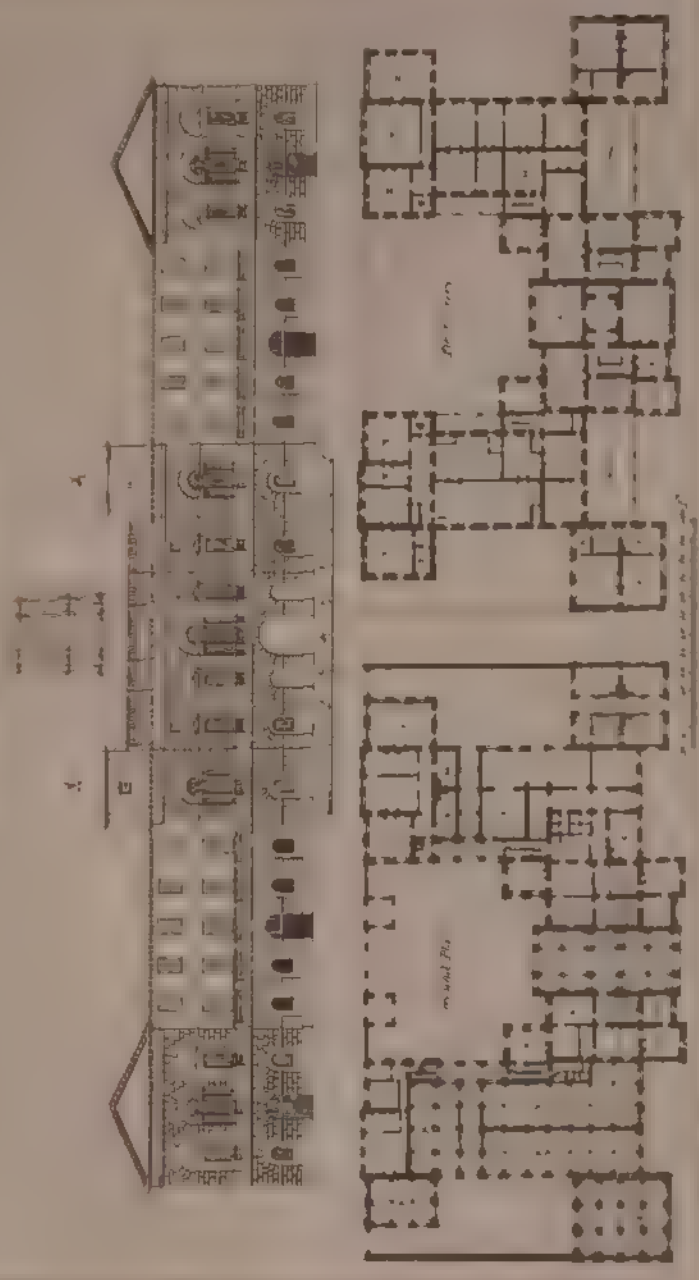
A, K, room for the Foot Guards; B, stables for the Horse Guards; C, settling-office; D, arcade; E, offices of the Commander-in-Chief; F, messengers and officers' rooms; G, War-Offices; H, captain's sleeping-room; L, orderly-room; M and N, offices; O, Adjutant-General's offices; O, P, settling offices. *First Story*—A, Commander-in-Chief's room; B, vestibule; C, Commander-in-Chief's audience-room; D, War-Offices; E, F, H, and I, offices of the Commander-in-Chief; G, sleeping-rooms for the Horse Guards; H, Adjutant-General's office; L, M, and O, War-Offices; N, Paymaster-General's office; P, Q, Quarter-Master-General's office.

The east, or street front, has not much architectural pretension, and is by far too much confined in its arrangement. It is too low for the adjoining buildings, and consists of too many petty, insignificant parts, to possess any grandeur, although, from the nature of his plan, the architect had an opportunity of obtaining an eminently picturesque effect. Should this building ever undergo any alterations, it is to be hoped that, if the requisite improvement cannot otherwise be effected, a screen front\* will be added towards the street.

J. M. & W. H. L.

\* Not, however, such as that attached to the adjoining building called the *Admiralty*, but something in a really noble and dignified style. With respect to the last-mentioned piece of architecture, we must be permitted to observe, in spite of the commendations it has received, that it is in a very *flimsy*, (we do not know a more characteristic epithet) petty taste. It might look very tolerably on paper, seen apart from any other object to serve as a scale to it; but the architect appears to have designed it without considering either the building to which it was to be attached, or the effect such a colonnade would have when executed on a scale not much exceeding in height that of a respectable shop-front. And so ill does this screen answer the purpose for which it was principally erected, that in fact it does not conceal the portico at all, but rather adds to the apparent height of the latter by its own diminutiveness. Instead of a central gate-way, he

Figure 1





should have had two, at the angles of the court ; and then the upper part only of the portico being seen above the screen, the monstrous disproportion of its columns would have been effectually concealed, and they might then have been imagined to stand upon a basement.—In 1837, Mr. Wilkins exhibited a design for a gate-way to the Horse Guards, which would be a very handsome screen between the court and the street.

## PRIVY COUNCIL OFFICE AND BOARD OF TRADE.

AMONG the recent architectural improvements in Westminster, the edifice represented in the annexed engraving forms a distinguishing feature. Though it comprises several public offices, it may be regarded as a single design and as one building. Externally it presents an elevation of truly classical character, in which the enriched Corinthian column, with a bold and decorated entablature, are prominent features, and where a playful and picturesque parapet crowns the whole. The basement also exhibits a variety in its design; part of it showing a balustraded screen before an open area, and another part, a bold pedestal wall, to support a series of insulated columns.

Although the design seems extremely simple, and somewhat low and small when compared with the palatial fragment by Inigo Jones, on the opposite side of the street, we shall find, on minute inspection and critical analysis, that it manifests much science and inventive fancy. A certain space in this, as on most occasions, is allotted to the architect—a series of large and smaller offices is required; to apportion and arrange which were therefore his primary consideration. He had next to consider how he might best adorn them, both for architectural effects, and to satisfy the prejudices or peculiar opinions of his patrons. However profound—however tasteful may have been the original designs, they would certainly meet with comment and alteration from a mixed committee. The architect concedes and varies—he wishes to satisfy his employers, and is prevailed

on to alter his first design, which was in unison and harmony. Although the building now referred to may not have suffered so much from the officious amateur as many others we could name, yet we are aware that it has been injured by the dictatorial criticism of some such persons. The elevation, as exhibited in the Royal Academy, was very different to that now executed; and, as an architectural design, was certainly far superior. The whole front and flank were relieved and enriched by a continued colonnade; and the parapet was more diversified and playful in outline than that executed. Some very sapient critics, who fancy they cannot better gratify their own bad feelings than by depreciating the living artist, and exalting the reputation of the dead, have instituted comparisons between the elevation of the building now referred to, and that portion of a royal palace which still adorns the opposite side of the street, and which has been illustrated and described in a previous part of this volume. If these gentlemen gave themselves the trouble of ascertaining the destinations and historical characteristic of the two buildings, they would find there is no analogy between them,—that the architect of the new edifice had no authority or power to design another on the same scale; and even if he had been invested with such authority, he would have betrayed a total want of principle and prudence to have recommended similar heights and proportions for a series of apartments appropriated to offices. On public works the public eye should be fixed; but whilst a strict economy should be exercised, there ought to be a jealous attention to the national character in matters of taste and science.

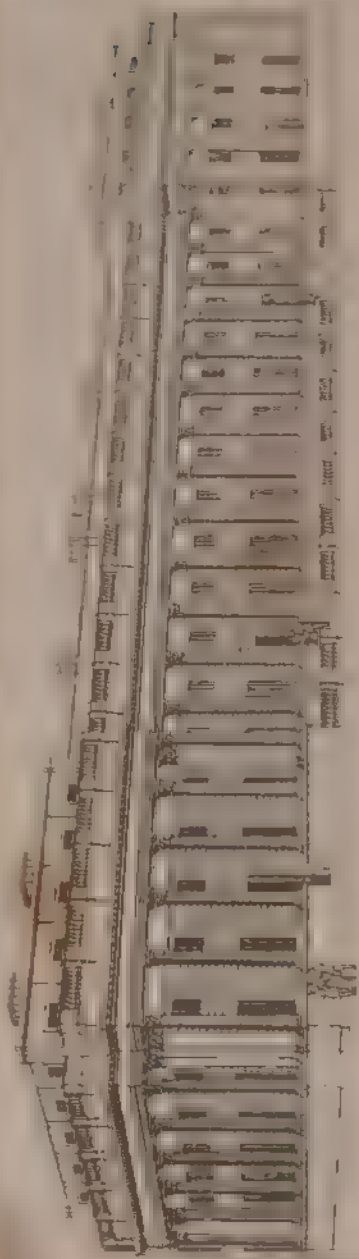
The present edifice, occupying the site of some old offices, was commenced in February 1824, and part of it was completed in October 1825. In the present, as in all Mr. Soane's buildings, the foundation has been carefully made. After

digging to a given depth, and ascertaining the solidity of the soil, a stratum of broken granite and Kentish rag, three inches thick, was closely rammed; and three other similar layers were made; each of which was grouted with strong Dorking lime and sand. On the top of this was laid a series of six-inch York landings, bedded solid in mortar. On this the walls are built, with sound stocks, and occasionally bonded with York stone. The whole edifice is faced with freestone. The timbers, floors, stairs, roofs, gutters, and drains, are all constructed with the best materials, and the greatest skill is evinced in the adaptation of every part to its relative and necessary purpose. It is thought proper to make this particular statement, as the building may be regarded a public work, and as too many of the modern edifices are shamefully and dishonourably slight and fragile.

The annexed view, and the plan, will explain the architectural character of the exterior, and the disposition and arrangement of the apartments in the first or principal floor. By the former it is seen that the whole consists of a basement floor, above which is a ground, first, mezzanine, and attic stories. The ground floor is chiefly appropriated to offices of modern establishment—the comptroller of corn returns, and junior clerks. In the principal, or first floor, the plan of which is annexed, is the Privy Council Room; the Board Room, offices for the President of the Board of Trade and his chief clerks, and for other clerks, attendants, &c. on these two great Government establishments. It is but justice to the architect to remark, that the arrangement of the respective offices, the corridors of communication, staircases, and connexion with the dwelling-house and offices of the Chancellor of the Exchequer, &c. all manifest the greatest skill, and a complete knowledge of the subject. We may also safely assert, that whilst every attention has been paid to substantiality of construction, and to the com-







Architectural drawing of a building, showing a perspective view of the exterior and a floor plan of the interior.

forts and accommodations of all the officers, respectively, there is also ample evidence of devotion to the beauties and requisites of architectural decoration. In the general style of finishing and fitting-up of the apartments, staircases, and corridors, a simple and plain style has been adopted; whilst in the Privy Council Chamber, and Board Room, a decorated and enriched character has been adopted. The former room is at once novel in design, and peculiarly rich and imposing in effect. It is adorned with a coved ceiling, divided into four compartments, each charged with ornament; at two sides of which are lantern lights, extending the whole length of the room. Each side of the apartment is distinguished by two scagliola columns, supporting an ornamental entablature, two of which form window-frames, and the other two, door-ways. At the two ends there are four fire-places; and at the side, towards the stairs, there are three door-ways.

The following references to the plan will point out the names, situations, &c. of the apartments already completed:—  
 A, Privy Council Chamber:—B, waiting-room:—C, D, councillors' robing-rooms:—E, F, clerks' rooms:—G, principal staircase:—H, water-closets:—I, lobby:—K, principal passage, or corridor, extending through the middle of the building:—L, committee-room:—M, Lord President's room:—N, clerks' room:—O, P, chief clerks' rooms.

The Board of Trade:—Q, waiting-room: R, S, T, U, for clerks:—V, board-room:—W, Vice-President:—X, President:—Y, water-closet:—Z, staircase.

J. BRITTON.

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Like the opposite edifice by Jones, this of Soane's is destined to remain incomplete, and is even more obviously

a fragment of a larger design, the pavilion corresponding with that at the angle of Downing Street not having been executed, and for a very sufficient reason, namely, that it would be impossible to erect it, without bringing it upon the present foot-pavement, and also making a most unsightly projection as regards the adjoining buildings. That the architect should have committed so very gross an oversight,—one, moreover, so fatal to the design itself,—is almost incomprehensible; neither was his own explanation of the matter, as given before the committee of the Office of Works, at all satisfactory; because, if the error arose in consequence of his being directed to alter his first design, it behoved him to point out distinctly what would be the result of making a projecting pavilion next Downing Street. He must, one would imagine, have foreseen that, instead of being at all advanced, it would require to be set a foot or two back. This would undoubtedly have taken something from the interior in that part of the plan; yet that trifling loss would have been positively nothing, in comparison with the space actually given up, by one-third of the purposed building being abandoned. With regard to the building itself, it does not appear to have been designed with any reference to locality, since it looks low in comparison with many of those seen along with it. The most that can be said in its favour is, that the columns and entablature exhibit a well-executed copy of a very fine example of the Corinthian order. Yet so far are the doors and windows from exhibiting any thing of a corresponding degree of richness, as to be of a totally different character; consequently all pretension to unity of style is forfeited. Neither is the mode of rustication here adopted, namely, that produced by horizontal grooves alone, and justly denounced by Sir W. Chambers, either in consonance with antique examples, or at all commendable in itself. On the contrary,

it is the most tasteless, insipid, and monotonous mode of such decoration; though it must be confessed to be one which is calculated to save in many cases a vast deal of *trouble*. Should any one wish to judge how far this kind of apology for rustication falls short of the legitimate mode, he has only to walk a few yards farther, and in the screen front of Dover, çu-devant Melbourne House, he will meet with a specimen of the other. Although neither shown in the view, nor adverted to in the description, there is one most preposterous solecism committed in the façade of the Board of Trade, which is, that there are a series of second mezzanine windows, placed immediately *behind* the entablature of the projecting colonnade, which are visible from the street, on looking up to the soffit of the architrave; when we at once perceive that the entablature is attached to the building only at intervals, and that so far from the colonnade having even the appearance of being at all serviceable, it is obviously inconvenient, because its entablature blocks up those windows. This may be contrivance, but certainly a very bungling sort of it, since windows might have been in that situation, and made to answer their purpose very much better, without letting it be seen that there were any at all. However, Sir John Soane appears to have been rather proud of that notable expedient, since he has given us another instance of it in the centre of the south front of the Bank.

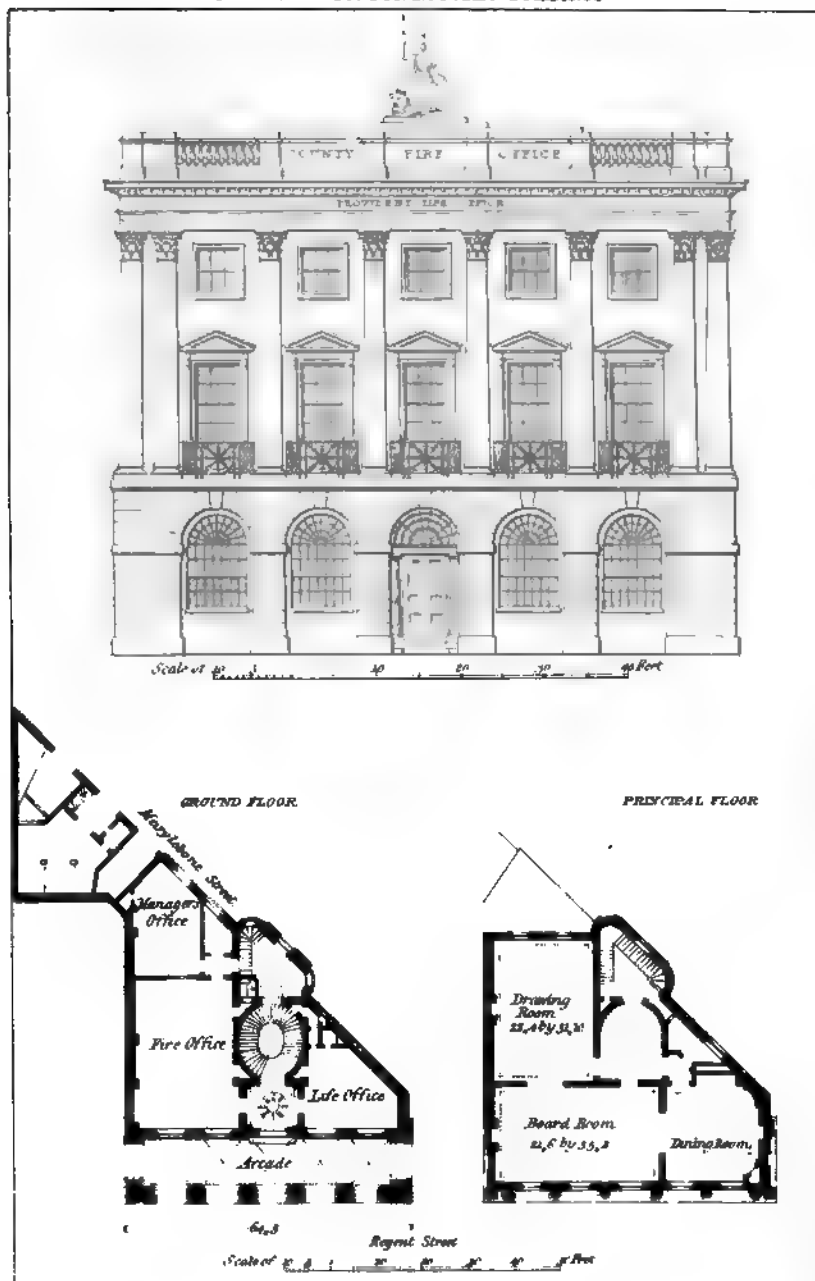
EDITOR.

## THE COUNTY FIRE OFFICE.

THE principal front of this building, which adjoins the Quadrant in Regent Street, and terminates the vista from Waterloo Place, is said by Mr. Gwilt\* to be “an indifferent copy” of the water front of Old Somerset House, by Inigo Jones. It certainly bears some resemblance to the building alluded to: but we do not suppose that the architect of the Fire Office intended to make it a copy of his eminent predecessor’s design; for, if he had, the task would have been exceedingly easy. He wanted greater elevation, a bold parapet, and other parts not to be found in the older edifice; and therefore, although he adopted the general forms and arrangement of Jones’s façade, he deemed it necessary to vary from that precedent. The exterior design, as in all architectural excellence, is subservient to interior requisites and convenience: for it should always be remembered that houses are built to live in, not merely to be looked at. Amateur critics generally pronounce opinions on exterior forms only. These should always be well considered by the skilful architect; but he should direct his best efforts to interior comforts, conveniences, and beauties. The system of copying, or even imitating, any one ancient building, cannot be too much reprobated. It manifests want of genius, want of judgment, want

\* “The loss of Jones’s building is much to be regretted. It was not only, perhaps, the most elegant of the works of Inigo Jones, but contained fewer *abuses* than most of his other buildings.”—Gwilt’s “Chambers’s Treatise on Civil Architecture.”

EDIFICES of LONDON. — PUBLIC BUILDINGS



A. Pugin del.

Robt Abraham Archt. 1840

J. Boffe sculp.

COUNTY FIRE OFFICE.

John Wolfe Architectural Library 58, High Holborn.



of taste : and architecture can never improve, nor the modern professor ever obtain the name of an artist, who condescends to be a mere copyist.

The south, or chief front of the Fire Office, consists of three divisions, or members, in height : a rustic basement ; a central portion of two stories, faced with a series of six Corinthian columns, and two pilasters ; and crowned with a bold entablature and balustraded parapet. The centre of this is adorned with a statue of Britannia, standing, having a couchant lion at her feet. Behind this sculpture is a sort of watch-tower, or observatory, which commands a grand and highly interesting panoramic view of the metropolis and its environs. The eastern and western returns, as well as the northern front of the building, form a continuation of the same design, but without columns and entablature. The lower walls of the edifice consist of large blocks of Portland stone ; whilst the superstructure is built with brick, and cased with Roman cement. The proportions and ornaments of the columns and entablature are copied from the portico of the Pantheon at Rome.

The two accompanying plans show the arrangement and disposition of the principal floors, and also the inconvenient shape of the ground to which the architect had to adapt his design. To provide protection and security for the valuable deeds, papers, and books, entrusted to the Society, the apartments have all been constructed fire-proof. Different methods have been used for this purpose, according to the size of the respective rooms. In the larger offices, trussed iron-beams are laid across, between which brick arches, nearly flat, are projected. The sash-frames, &c. are of iron, drawn in the manner of wire-making, and the principal doors are made incombustible. The warming and ventilation of the chief offices are entitled to the attention of all architects who study



economy. The apparatus is very simple, the consumption of fuel very small, but the heat is effective and certain. After trying some experiments, the managing director, Mr. Barber Beaumont, has succeeded in forming a sort of furnace, which not only keeps up a constant combustion of coal, but concentrates and appropriates all the caloric to its destined place and office. One advantage of this process is, that the smoke is consumed as in gas-lamps.

Mr. Robert Abraham was the professional architect employed in the building, and has manifested both skill and zeal in the progress of the work. To the active and intelligent exertions of the managing director, the Provident Life Insurance Office owes its origin and stability. It was founded in 1806, and the fire office department was added to it in 1807. The present premises were erected in 1819.

J. BRITTON.

## BETHLEHEM HOSPITAL.

BETHLEHEM, or BETHLEM HOSPITAL, as it is commonly denominated, derived its origin from a religious community, instituted and settled on the west side of Bishopsgate Street, near the spot now called *Old Bethlem*, by Simon Fitz-Mary, Sheriff of London, in the years 1246 and 1247.

At the time of the dissolution this Hospital was valued at £504 12s. 11d. ; and after it was granted to the City, it appears to have been opened for the more general reception of lunatics than previously, and in Edward the Sixth's reign several protections were issued, by the King in council, to different Proctors of the Hospital, permitting them to solicit alms for the maintenance of the patients during one year.

From the number of persons wanting relief, the old building became inadequate for their reception, and a new edifice was commenced in Moor Fields, immediately without the city wall, on a plot of ground allotted for the purpose by the corporation. That Hospital was completed, principally by voluntary contributions, at an expense of £17,000, in the years 1675 and 1676: it consisted of a projecting centre of brick, with stone wings ornamented by Corinthian pilasters ;\*

\* A report has been long current that the design of the above edifice was copied from the *Chateau de Tuilleries*, at Paris, and that Louis XIV. felt so indignant at this appropriation of the model of his palace to a lunatic asylum, that he ordered a plan of St. James's palace to be taken, says Pennant, for "offices of the vilest nature." It seems, however, that this story has but little foundation,

and in front was a large gate-way of piers and iron gates, on the former of which were placed the celebrated figures of Raving and Melancholy Madness, sculptured by Caius Gabriel Cibber, the father of the dramatist. To that building, in 1733, two wings were added, by subscription, for incurables; but these, being of the Tuscan order, bore no congruity to the former work. The entire range occupied an extent of 540 feet in length by nearly 40 feet in depth.

The increased value of the ground in the neighbourhood of Moor Fields and Finsbury, in consequence of the erection of many respectable buildings there, and the daily decaying state of the Hospital just described, occasioned a plan to be suggested for removing this establishment to some other situation, in the early part of the present century. In furtherance of which design the Governors of Bethlehem and Bridewell Hospitals (both those foundations having been directed by the same body ever since the reign of Edward the Sixth) obtained from the City, in 1810, under the authority of an act of parliament of the preceding session, nearly twelve acres of ground in St. George's Fields, in exchange for the site of the old Hospital.

The present edifice was commenced in 1812, from the designs and under the direction of James Lewis, architect. The foundation-stone was laid on the 20th of April in that year, and the building was completed in 1815, at an expense of about £100,000, of which £72,819 1s. 6d. was granted by Parliament, at different times, and £10,229 subscribed by public bodies and private individuals.

This is a very extensive range of building, on a plan of

for no further similarity was apparent between Silvester's views of the Tuilleries and the late Bethlehem Hospital than what would arise from a style of building common to both countries.

perfect symmetry, and possessing, from its elevation and extent, an appearance approaching to the magnificent, although, with the exception of the portico, designed in a plain and simple style of architecture. It fronts the north, and is constructed principally with brick; its length is 569 feet, and its altitude (which is disposed into four stories) to the parapet is 60 feet; the depth of each wing is 45 feet.

Both the centre and the wings project considerably from the main line of the building, and the former is surmounted by an attic and dome, covered with copper. In front is a lofty portico, of the Grecian Ionic order, built of stone, and consisting of six columns, supporting an entablature and pediment, in the tympanum of which are the royal arms and supporters of the united kingdom of Great Britain and Ireland. Though possessing great claims to architectural respectability, this portico is deprived of its due portion of effect from the smallness of the entablature; and, generally speaking, there is a want of sufficient breadth and projection in the cornices and ornamental parts of the fabric, as though the artist had been restricted in his work from a scantiness of materials.

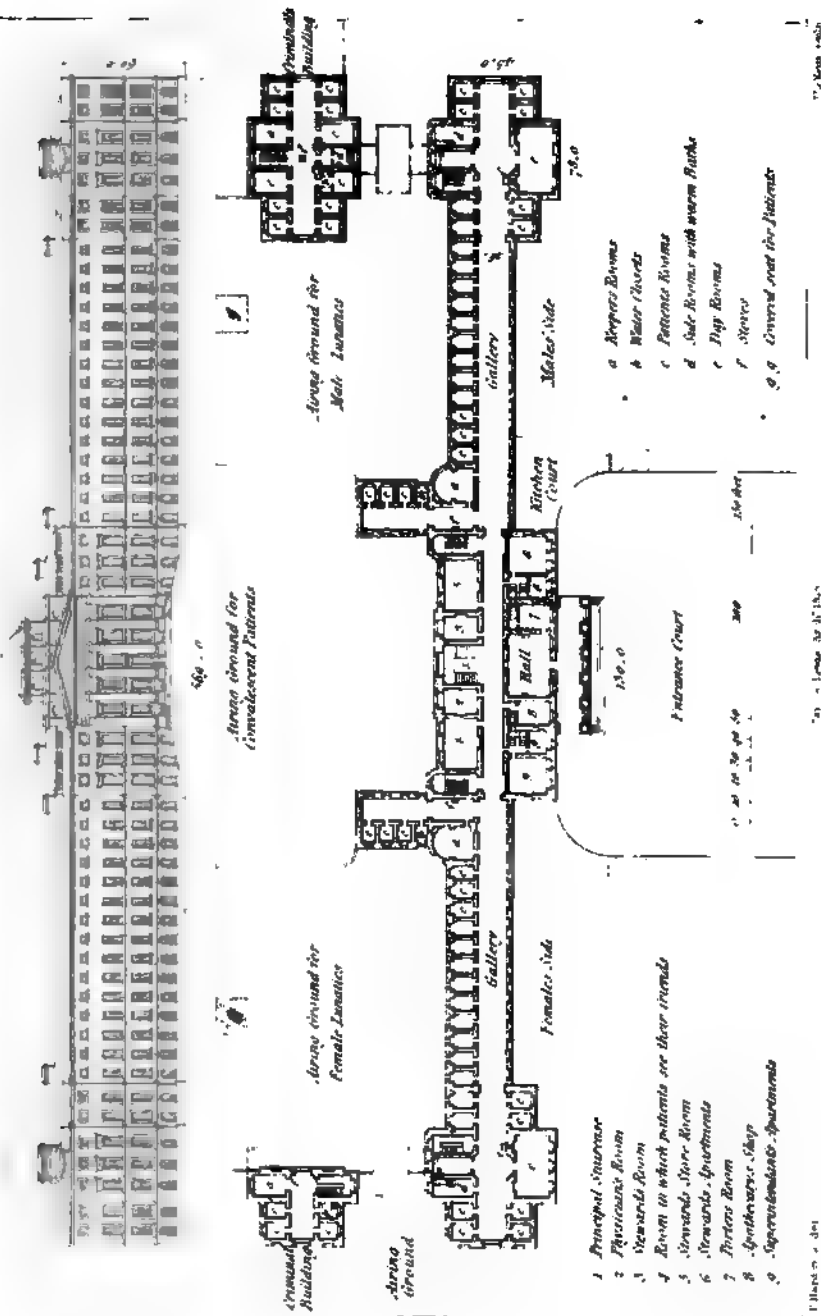
Behind the wings, and corresponding with them in style and character, are detached buildings, for the safe confinement of criminal lunatics; and there are likewise lateral projections from the central division of the main building into the airing grounds. The statues, by Cibber, which are mentioned above, are placed in the hall: they were repaired by Mr. Bacon in 1820. Virtue has preserved an anecdote that one of them was copied from Oliver Cromwell's gigantic porter, who became insane.

In the architectural design and arrangement of the interior of this edifice, great judgment has been exercised; and the separation of the sexes and several grades into which it has

been deemed expedient to classify its unfortunate inmates, is well provided for. It is divided, longitudinally, into four galleries, or floors, corresponding with the entire length of the different stories; and containing sufficient accommodation for one hundred and eighty-four patients: in the detached wings, for criminal lunatics, there are also four galleries, with chambers for fifty-six patients.

In the central part of the Hospital are the hall and apartments for the resident officers, together with the physicians' parlour, the apothecary's shop, store-rooms, &c. The basement gallery, called No. 1, is appropriated for all dangerous, uncleanly, and noisy patients, who are not allowed sheets, but sleep on straw: to this division there are two keepers; the other galleries have only one each. The ground story, No. 2, receives the patients on their admission, and both this gallery and No. 3 are appropriated for the curables. In the upper gallery, No. 4, the incurables are lodged; and persons of that description only are admitted there. Within each wing is a large dining or day-room, a warm bath heated by steam, a side-room for confining refractory patients, a washing place, and other conveniences.

The basement gallery is paved with stone, and its ceiling, or roof, is arched with brick-work: the upper galleries are floored with wood, and the ceilings are of plate iron. Those of the criminal wing are floored and ceiled in the same manner; and, as an additional precaution, they are divided by iron partitions. Considerable attention has been paid to the due ventilation of this edifice: but the flues for that purpose are, perhaps, not so numerous as might be wished. In cold weather, the galleries are warmed by Howdon's patent air stoves, one in each wing, on each floor; but as the heat diminishes considerably in the upper gallery, there are additional fires in the dining and keepers'-rooms of that story.





Strong iron guards are fixed round the stoves and fire-places, and the fire-irons are chained to prevent mischief.

In the rear of the building, bounded by an outer wall and the wings at the sides, there are extensive *airing grounds*, locally called green-yards. The middle space, which is separated from the males' and criminal side by a high wall, surmounted by *chevaux-de-frise*, is disposed into a large garden for the use of the officers of the establishment, and for the exercise of convalescent patients.

The income arises from estates in London, Lincolnshire, Kent, Hertfordshire, &c., from property in various funds, and from voluntary contributions: a donation of £50 gives the privilege of being a governor. The aggregate amount of the respective branches of receipt, including for both curables and incurables, is about £18,000 annually.

This establishment is intended for the reception of all indigent lunatics, under certain restrictions in regard to idiotcy. The whole expense of the criminal wing is defrayed by Government.

E. W. BRAYLEY.

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It is fortunate that the architect of this building was not employed to erect Newgate, else that also would infallibly have had a *grand* portico tacked to it. Even were there any particular merit in the elevation, considered merely with reference to design and effect, still the application of a portico to an edifice expressly erected for the reception of lunatics would be sad mockery, both architecturally and otherwise,—an absolute contradiction to propriety of character.



What then are we to say when we find, that so far from exhibiting any quality that might reconcile us in some degree to the manifest absurdity, we find that, with the exception of the columns and pediment, there is no attempt at design in any part of the elevation? Truly the architect must have belonged to those whom Crabbe thus satirically takes off:

"ORDER with them is armour and defence,  
And love of method serves in lack of sense."

To order he has trusted entirely, for, with the exception of the columns, there is positively nothing that can claim notice as architecture, or amounts to more than great extent of wall and number of windows. Nevertheless so inconsiderately is praise bestowed, and so cheaply is it earned, that this Hospital has been extolled for what not only shows preposterous affectation, but betrays, in fact, the utter want of invention on the part of its architect. Such things are sheer architectural bombast; for a triumphal arch would be as appropriate an appendage to a work-house, as that preface of columns to what is no better in its physiognomy than a huge range of barracks. In no one respect has it the look of being what it really is; besides which, the number of the windows, and the narrowness of the piers between them, give the whole a most mean and flimsy appearance. Any one else, perhaps, would, before he thought of a portico, have considered how far it was possible to correct this defect; but it would seem that the tacking the copy of a Grecian portico to what, but for that, has nothing Grecian whatever about it, constitutes the alpha and omega of architectural composition. Hence we are doomed to behold alms-houses, asylums, and other buildings of that kind, where, by the addition of four columns

and pediment in the centre, it is attempted to give a classical appearance to a mere range of brick wall filled with sash-windows.

The building is now about to be greatly enlarged by the erection of two additional wings; the laying of the first stone of which took place with the usual formalities, followed by prandial jollification, and post-prandial speechifying, on the 26th of July, 1838. The new buildings are intended to afford accommodation for 166 patients, that is, nearly as many as are provided for in the body of the present hospital. Whether the architect has been instructed to prepare a set of state cells for the ‘talented’ madwoman\* and her followers, who are now actually labouring to effect ‘a social regeneration,’ by turning society topsy-turvy, the newspapers have not informed us.

EDITOR.

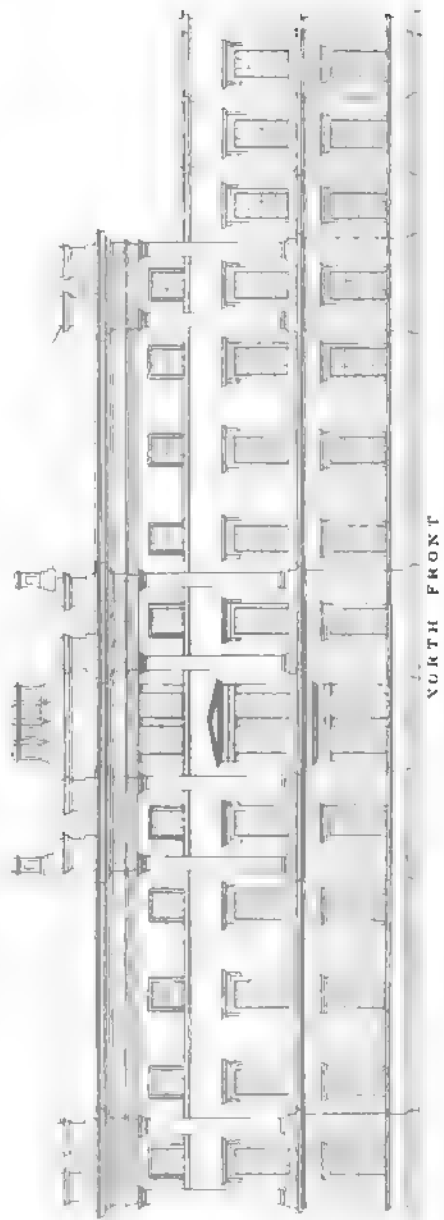
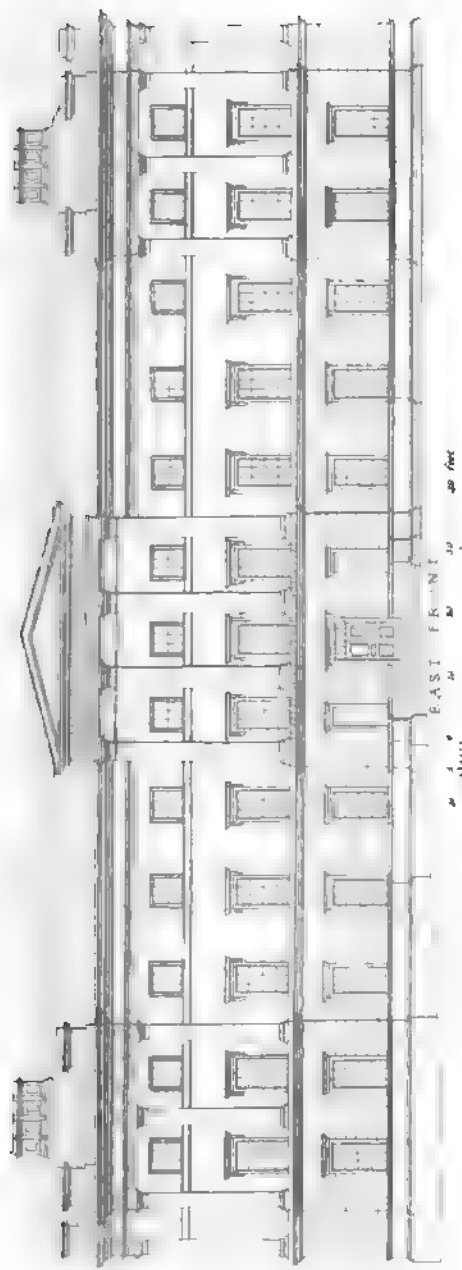
\* Those who care to learn any thing of this lady and her doctrines, may consult the British and Foreign Review, No. XIII., which will further edify them as to the views of Mesdames S. F., H. M., C. N., and other advocates of ‘Female Emancipation.’

## ST. GEORGE'S HOSPITAL.

PREVIOUSLY to its being rebuilt, this Hospital was a mere large brick edifice of most homely appearance, devoid of the least degree of architectural pretension, and without any thing beyond size alone to distinguish it from a private dwelling-house. Accordingly, it was neither ornamental to, nor worthy of the very conspicuous situation it occupied, at the entrance into the metropolis by Piccadilly, between Hyde Park and the Green Park. But if at no period ornamental, it had grown to be an eyesore and a disfigurement to the spot it occupied, in consequence of the changes and improvements which had taken place around it. In 1733, the period when this charitable institution was founded, its locality with reference to the metropolis was altogether different from what it is now. Burlington House was then the *ultima Thule* of Piccadilly; Grosvenor Place was not in existence; and, although Hyde Park was, it was shut out from the road by a brick wall: there was no Ionic screen and gate-ways on the one side, with the colossal Hippodamas, termed an Achilles, seen beyond it; nor was there, on the other, the Corinthian arch forming the entrance to the Green Park: neither was Apsley House originally such as to put the former Hospital at all out of countenance.\*

In consequence, however, of the great alterations around it,—alterations which have totally metamorphosed the situ-

\* Unluckily the two buildings still stand in the same relation to each other now that they are both rebuilt. How his Grace's architect may have acquitted himself in the interior of the mansion, we are unable to say; but he has not aimed at more, or, if aimed, succeeded in producing more than an exterior cha-





ation, although the site remains the same,—it would have been thought desirable to “spruce up” the exterior of the old building, even had it not also been found necessary to enlarge it, and entirely rebuild the greater portion. This scheme was originally brought forward by the late Duke of York, although not acted upon till after his death, when (about 1827-8) Mr. Wilkins was employed as the architect, and he must be allowed to have acquitted himself with much judgment and ability. For while the design is such that it contributes in no small degree to the architectural character of the spot where it stands, adorned as it is by the entrances into the parks, it is free from ambitious and misplaced parade, and unmarked by ostentation, notwithstanding that it is, at the same time, more carefully finished-up than many buildings which do not exhibit equal sobriety of expression. The sobriety of the decoration itself is here enhanced by its being kept up consistently throughout, instead of being introduced by mere fits and starts; the consequence of which is, that an agreeable equability pervades the *ensemble*.

The exterior consists of two adjoining fronts, which form the north-west angle of Grosvenor Place, at Hyde Park

racterized by modest neatness, yet making not the slightest approach to grandeur or dignity. It might have possessed equal simplicity with something like nobleness of aspect, wherein at present it is totally deficient: for the kind of simplicity it can boast of, is only that which arises from the suppression of decoration, even of finish, and from the poverty and jejuneness both of the composition itself and the individual parts. The style is not Corinthian, since all that makes any pretension to it is the capitals of the columns and pilasters, which become therefore so many spots, there being no other part of the detail which corresponds with them. Why the paltry little gap was left between the Piccadilly front and the next house, instead of taking advantage of it, to give the appearance, at least, of greater extent there, it is impossible to guess. Had that been filled up only by a wall and sham windows in continuation of the rest of that front, there would then have been space for an hexastyle portico.

Corner. That facing the north is in itself of simple design, yet with something pleasing in its architectural expression; and, when viewed in conjunction with the other elevation, composes well with it, and both together constitute a very agreeable piece of architecture, sufficiently ornamental to the situation it occupies, yet by no means ostentatiously so. The east or entrance-front, which overlooks the Green Park, though not more extensive than the other, is the principal one in regard to design, and contains one or two very good points. As shown in geometrical elevation, much of its peculiar character is lost, since this arises from the parts between the portico and wings retiring back from the general line of front; which line is preserved by the low screen or pedestal walls, which serve to give connexion, and a sort of picturesque movement to the retiring masses seen beyond them. In fact, so greatly is the whole design indebted to these screens for the classical air they impart to it, that were any kind of palisading substituted for them, it would become comparatively trivial. It is the more necessary to impress this upon the reader's attention, because, though they retain their form, they lose their expression in the elevation, as the variety they give to the building itself cannot be manifested; and likewise, because, being inconsiderable for their size, their value is likely to be overlooked. Yet, far more depends upon matters of this sort than is generally apprehended; and it is more particularly in regard to such, that a refined and elegant taste displays itself.

The entrance beneath the portico, with merely a niche on each side of it, forms a very good piece of composition, and has an air of dignified simplicity. The niches are happy features, just serving to give animation to that part, without at all disturbing its repose, and rather enhancing than at all interfering with the expression of solidity. Had there been

windows here instead of niches, not that part alone, but the whole would have been greatly deteriorated, and comparatively, at least, vulgarized; leaving out of the question the greater propriety now observed in turning the windows of the hall towards the screened areas, whereby greater privacy is secured to the entrance of the vestibule. We now come to consider the portico,—as, for want of a stricter term, it must be denominated; and here, in order to avoid the appearance of inconsistency after what we have said on the subject of the portico of Bethlehem Hospital, we ought to premise, that although similar in name, the two things are widely different in character. Unlike the one we are now noticing, that in St. George's Fields, consisting of a large order, the height of the building, affects a pomp and ostentation as inconsistent with the purposes of the edifice, forming as it does a *parade* entrance into an asylum for insane persons, as it is at variance with every thing else in the edifice itself. Here, on the contrary, the architectural character is kept up congruently throughout; and the portico, so far from making any unbecoming parade, has something quite unassuming and modest in its appearance. Besides, it does not form the entrance itself, but is raised upon it: it just serves to give dignity to the façade, variety to the design, and due distinction to the building, as one for a public purpose. It is hardly necessary to point out how much the portico gains by being carried up rather higher than the general line of cornice; but it is necessary to say something respecting the order, or rather the form of the pillars introduced in it. The plates being in outline, the elevation alone conveys no idea of this peculiarity attending them, because, as there is no shadow to indicate the contrary, it might be supposed either that they were columns, or, if plane faces, those of pilasters attached to the wall; yet, as will be seen by the plan of the upper floor, the pillars of the portico



are insulated and square in plan. This is certainly an innovation, with no other precedent for it than those few instances where a square pillar is placed either singly or in combination with a column, at the outer angle of a portico or colonnade. But that it is, therefore, an absurd innovation, is one of those things which any blockhead can assert, yet which it would require something like plausible argument to support. The most convenient and expeditious argument that can be resorted to is, that we have no authority for any thing of the kind among the remains of antiquity; perhaps not, at least, not yet brought to light, although we have authorities, if they can be allowed to pass as such, for many forms of columns infinitely more preposterous, viz., oval in their plan or twisted in their shafts. So very far from being absurd or unnatural, square pillars would appear to be the most obvious and natural form of all for upright props or shafts wrought out of stone. That that form is also the least artificial is conceded by the very terms of the above remark; nor is it denied that the circular and tapering form of the column manifests greater refinement of art, and great advance in practical operation. A column has certainly very much more beauty than a square pillar; which being granted, the question seems to be settled at once, and it would appear to follow that it would be only retrograding in art to employ the less instead of the more elegant form. That is rather too hasty a conclusion, and one that might serve us rather a malicious trick, because it would afford an argument for reducing all columns to one standard order. Now, though a square pillar may be less beautiful than a round one, it does not follow that it has no beauty, though it may have it less in degree, and different in kind from the other; so far from it, that it may be exceedingly pleasing in itself, and upon some occasions even more appropriate. The language of architec-

ture is not so very copious that we need be afraid of extending and enriching its vocabulary, if we can do so without debasing it; and it surely would be a great advantage, rather than the contrary, to be able occasionally to moderate the expression of the order employed, by executing it in square pillars or *tetragons*,\* instead of columns. Other advantages are that, when employed with columns, they produce both contrast and variety; and, when employed alone, they allow the inter-columns to be wider than would otherwise be consistent with elegance, because two sides, or their diagonal breadth, and not merely their diameter, is seen; whereby the apparent width of the spaces between them is greatly reduced when they are not viewed directly in front. Such pillars moreover acquire, from their sharpness of outline, compactness of form, and a certain expression of energy that in some cases may be preferable to the more delicate gracefulness of columns. We must not be understood, however, as advocating their frequent use, or the introduction of many of them in the same composition, for in the latter case they would be apt to occasion a certain harshness. Yet, perhaps, where it is found expedient to adopt two orders, both of them insulated, it might be an improvement to substitute pillars of this description for columns in the lower one, which

\* This has been done by Mr. Gandy Deering in the atrium or vestibule between the external loggia and the body of the church of St. Mark, North Audley Street, which forms a piece of exterior architecture of rather striking character. And as the remark was not made in that part of the work where it would have been more properly introduced, rather than omit it entirely, we will here observe, that the mode here adopted of placing the church itself at some distance from the street, with a covered avenue or approach leading to it, is attended with more than one advantage, not the least of which is, that being removed to a distance from the public street, no inconvenience takes place from the occasional noise of carriages.—Some exact and definite term for square pillars is very much wanted. That of *Orthostyle* has occasionally been adopted; yet it seems to denote *uprightness* rather than *squareness*.

would thus present an appearance of greater solidity, although the diameter of its pillars would not be greater than the lower diameter of the columns above them; which appearance would be further increased, since their intercolumns must be narrower than would else be requisite, otherwise the intercolumniation of the upper order would be defective. That, however, would happen only when the pillars below were of nearly the same height as the upper columns; but the height of the former might be regulated according to the spaces between them; that is, according to the intercolumniation suitable to the upper order.

To some readers we may now appear to be indulging in fanciful speculations which have little or no connexion with our professed subject; we will, therefore, break off from them, and conclude this article also by recommending those who have the opportunity of doing so to study the effect of this design of Mr. Wilkins in the building itself. In elevation it looks comparatively flat and insipid, all the planes being confounded together, and all the play of shadow and perspective being entirely lost. Wightwick's opinion of this piece of architecture is very briefly given, but seems intended to be complimentary, though so fantastically expressed as almost to excite doubt: "St. George's Hospital, under the hands of its most accomplished physician, has acquired as great a renovation in 'complement extern,' as we desire its poor inmates to experience in bodily health." Though this may be very nice and proper sentiment, it is sad mawkish stuff as criticism; it does not even so much as make mention of the pillars being square, independently of which peculiarity there are one or two other circumstances that deserve to be pointed out, because, although separately considered, they may appear unimportant, in execution they conduce not a little towards expression. One of them is the projection

given to the antæ connecting the portico with the building, (viz. five feet, or nearly double the breadth of the face, 2.9')\* owing to which, besides acquiring greater depth, the portico has the look of being firmly united to and to be a continuation of the part behind it, instead of being merely stuck up against it, and having its architrave resting upon pilasters projecting only a few inches from the wall. When the latter, as it usually does, happens to be the case, no preparation seems to be made for carrying out any projection; neither is the portion of the front within the portico kept sufficiently distinct from that on each side of it; that is, supposing the whole to be in the same plane; because, when the portico recedes within the line of the façade as well as projects from it, it describes itself clearly, although the antæ should have hardly any projection at all.

These antæ are here made to exhibit side faces, both internally and externally; which gives finish and richness, and also produces a decision of form advantageous to this part of the composition. The pillars, and of course the antæ also, are very nearly eleven diameters in height, being 2.9' wide, and 30 feet high; which proportions would be meagre for columns, even were their capitals unusually deep, yet, being square and of the same diameter above as below, they do not strike the eye as being at all too slender. The ceiling is divided into three compartments by beams extending from the pillars, and in each are six caissons, viz. two in

\* This is not so accurately expressed in the plan as could be wished; neither are the elevations so exact as to detail as they ought to have been. This has been partly occasioned by the minuteness of the scale on which they are shown; in consequence of which the wreaths upon the frieze are merely indicated by circles, and the dentils of the cornice, and embellishment of the capitals (which is continued along the back wall of the portico), have been omitted. It has arisen partly, too, from the drawings not having been submitted in the first instance to the Editor, before they were put into the hands of the engraver.

width, and three in depth. The frieze beneath the pediment has only two wreaths with an inscription between them, viz. **ST. GEORGE'S HOSPITAL**, and on the plinth on which the columns stand is another: **SUPPORTED BY VOLUNTARY CONTRIBUTIONS**. The inner hall rises to the height of two stories, and on the side facing the entrance has two square pillars or insulated antæ, of the Doric order, painted like the other antæ in imitation of porphyry, and two fluted Ionic columns, copied from those of the Erechtheum, in the gallery on the level of the upper floor.

Upon the whole, this edifice has something in it unusually pleasing, nothing indeed that particularly strikes the eye, unless it be the unusual form of the pillars; but when attentively studied it will be found to possess merits which are not apparent in an elevation, and which the building itself does not promise at the first view.

EDITOR.

#### REFERENCES TO PLANS.

**GROUND FLOOR.** *a*—Porters' hall.

*b*—Inner hall.

*c*—Lower corridor.

*d d d*—Wards for male patients.

*e e e*—Ditto for females.

**UPPER FLOOR.** *f f*—Corridor, divided by arches.

*g*—Lower part of hall.

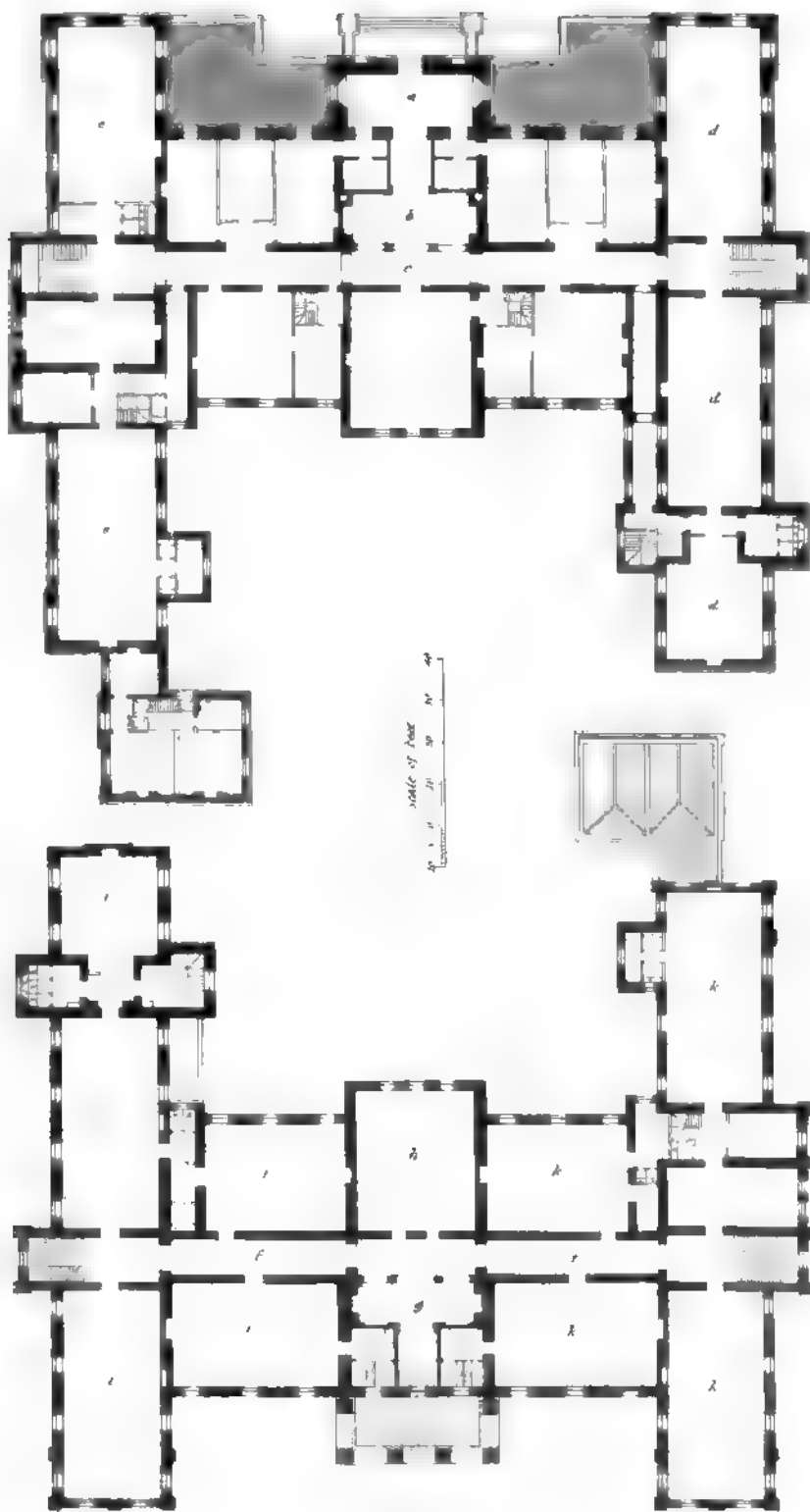
*h*—Chapel.

*i i i*—Wards for male patients.

*k k k*—Ditto for females.

On the south side, or that appropriated to male patients, there is a theatre for surgical operations, &c., and in the basement of the same part of the building a small museum.

# PLAN OF ST GEORGE'S HOSPITAL



GROUND FLOOR

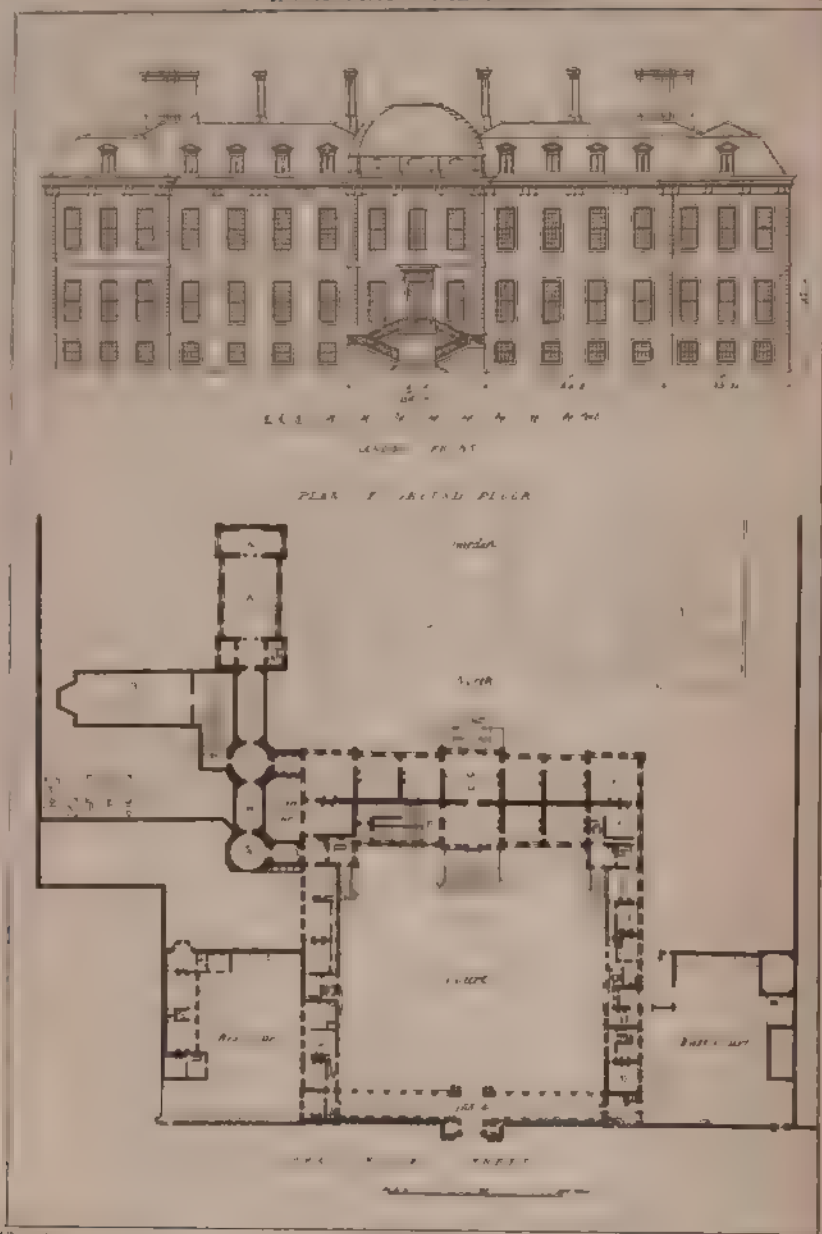
UPPER FLOOR

J. H. L. 1880









## PUBLIC BUILDINGS

CONNECTED WITH LITERATURE AND ART;  
SCIENTIFIC INSTITUTIONS, &c.

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### THE BRITISH MUSEUM.

MONTAGU HOUSE, now the BRITISH MUSEUM, received its original appellation from its founder, Ralph, first Duke of Montagu, who was keeper of the wardrobe to King Charles II., and ambassador to the Court of Louis XIV. It was built about 1687\* by Peter Puget, a native of Marseilles, who was sent from France by the Duke for the express purpose of superintending the progress of this mansion, and who had the reputation of being one of the first architects of his time. On the same spot had been a house, which is characterized by Mr. Evelyn, in his “Diary,” as a “*fine palace*, built after the French pavilion way, by Mr. (Dr. Robert) Hooke, the curator of the Royal Society.” This structure was destroyed by fire, January 19th, 1686.

\* Lord Orford, who has been followed by other writers, must have confounded the first mansion raised by the Duke of Montagu, with that which he afterwards built, and which is now standing; he erroneously dates the erection of Montagu House in 1678.—See *Anecdotes of Painting*.

The Duke made the new house his principal residence till the time of his death, which took place here, March 9, 1709. John, the second Duke of Montagu, with his Duchess, lived in one of the wings during the building of a new mansion at Whitehall, when he removed thither. The edifice under notice appears to have been afterwards untenanted till its appropriation to its present purpose as a National Museum of Antiques, Literature, and the Arts.

Sir Hans Sloane, who died in 1752, directed by his will, that his valuable library and collection of natural and artificial curiosities should be offered to Government, for the use of the public, for the sum of £20,000; though they were stated to have cost him upwards of £50,000. The proposal was accepted, and in the following year an act of parliament was passed, directing that a sum of money should be raised, by means of a Lottery, for the purpose of completing the purchase, and procuring a building for the reception and display of the treasures of art, science, and literature thus acquired. It being determined to add to Sir H. Sloane's collections the Cottonian Manuscripts, and those of the Earl of Oxford, it became necessary to erect, or purchase, an edifice of sufficient extent to contain the whole. Fortunately, just at this time, the two noble heiresses of the last Duke of Montagu offered to sell, on liberal terms, the mansion in Russell Street, belonging to the Montagu family. This edifice, with its gardens and appurtenances, including the space of more than seven acres of ground, was accordingly purchased by the trustees appointed under the act of parliament for the management of what has since been styled the British Museum. The house having been long unoccupied, considerable repairs were required, to render it convenient for its intended purpose. These were immediately proceeded upon, and the collections removed

thither; and the Museum was at length opened for study and public inspection on the 15th of January, 1759. The original cost of the building, with the money expended in making alterations and additions, and in furnishing and fitting it up, amounted to nearly £30,000; viz.

	£.	s.	d.
For purchase of Montagu House . . . . .	10,250	0	0
For repairs thereof . . . . .	14,484	6	4
For furniture peculiar to the Museum . . . . .	4,076	14	7½
For meeting-room furniture, and officers, &c. . . . .	689	0	8½
For house insurance . . . . .	96	1	2
For fire engines, &c. . . . .	140	8	0
	<hr/> £ 29,736 10 10*		

Montagu House, when it was erected, seems to have been considered as the most sumptuous private mansion in the metropolis; and, whatever may be thought of its architectural merits at present, it was then a subject of great admiration. Lord Orford says, "What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments."†

This structure, situated on the north side of Great Russell Street, Bloomsbury, is constructed on the usual plan of the hotels of the French nobility at Paris; consisting of a series of buildings surrounding a quadrangular court. Towards the street is a high brick wall, extending on each side of the entrance, which is by an arched door-way, having above it an octangular turret, surmounted by a cupola. At each extremity of the wall is a square turret.

\* Malcolm's "Londinium Redivivum," 4to. vol. ii. p. 483.

† Anecdotes of Painting, *ut antè*.

On the inside, a colonnade with pillars of the Ionic order extends the whole length of the front. The east and west sides of the quadrangle, connecting the colonnade with the house itself, consist of subordinate buildings for offices, &c. In the middle of both these lateral buildings, or wings, is a door-way, with Ionic pilasters on each side, and a plain pediment above.

On the north side of the square stands the principal edifice, which, like the subordinate portions, is built of brick, with stone quoins. It is one hundred and sixty-eight feet in length, and its height is fifty-seven feet to the top of the cornice. The entrance to this part of the building is by a flight of thirteen steps, leading to a plain square door-way.

The entrance hall is ornamented with pilasters of the Ionic order ranged in pairs, together with an entablature, supporting a plain flat ceiling. In the intercolumniations are placed large busts from the antique, with wreaths of palm and laurel in basso-relievo; and others are supported by brackets. Two tall arches on the western side of the hall, with iron gates and open-work of the same material, lead to the great staircase and to the vestibule, from which is a passage to the western apartments.

The ascent from the vestibule to the first floor is by a geometrical staircase, the walls and ceiling of which are painted in fresco.\*

The first room on this floor is decorated with fluted pilasters of the Composite order, placed in pairs, with a carved entablature, and festoons of flowers extending between the capitals. On the ceiling is represented the

\* These paintings were by James Rousseau, Charles de la Fosse, and John Baptist Monoyer.

"Fall of Phaëton." The floors of this and most of the other apartments are inlaid with segments of oak, forming geometrical figures.\* The next room is the saloon, whose walls have no architectural ornament, but are highly embellished with paintings; as also is the ceiling.

On the ground floor of the Museum are twelve rooms appropriately fitted up for the reception of the Library of Printed Books. Of this extensive collection an alphabetical catalogue was printed in the year 1787, in two volumes, folio. Great accessions have since been made to this Library; and a much more copious catalogue, which has subsequently been published in eight large volumes, octavo, is necessarily defective, from the progressive augmentation of the stores of typographical literature constantly taking place. Besides the additions to this national repository arising from the voluntary donations of authors and others, a great number of books are obtained in consequence of the act of parliament, 54th Geo. III., which imperatively requires that the proprietors of all new publications shall present a copy of each, of the finest paper, to the British Museum.

The apartments on the first floor contain the principal curiosities, which are exhibited to strangers, exclusive of the sculptures, &c. in the Townley and Elgin galleries.

The *Galleries of Antiquities* consist of a new suite of rooms conveniently arranged for the exhibition of statues, busts, vases, basso-relievos, &c. included in the Townley collection, with those of Sir William Hamilton and the Earl of Elgin. Here is also deposited a collection of sculptures procured by the French in Egypt, and taken from them

\* These parquettèd floors of wainscot are common in French buildings of a similar date.

by the British army; which was presented to the Museum by his late Majesty. This part of the building likewise contains a very valuable cabinet of ancient and modern coins and medals; and the extensive assemblage of choice prints and drawings, bequeathed to the Institution by the Rev. C. M. Cracherode.

Within the present century considerable additions have been made to the buildings of the British Museum. In 1804, the House of Commons voted £16,000 for building apartments for the reception of the Townley marbles, Egyptian antiquities, &c. An edifice, the basement of which is cased with free-stone, and the superstructure of brick, was consequently erected, from designs by Mr. George Saunders, adjoining the principal building to the north-west. Attached to this structure, on the west, is a temporary building raised from the designs of Mr. Smirke; in which the Elgin and Phigalian marbles are at present arranged and displayed.

The same architect is charged with the erection of a new Museum, the site of which will chiefly lie to the north of the present. The designs for this structure, which in extent and stability is intended to be adequate to the dignity and resources of our country, have received the final sanction of the Lords of the Treasury, and the Trustees of the British Museum. It will surround a quadrangular court, and occupy nearly the whole of the present gardens. The east wing, about five hundred feet in length, is commenced, and will consist of a gallery three hundred feet long, forty feet wide, and thirty high, and is intended to receive the library lately presented to the public by his Majesty George IV. Over this will be a suite of apartments for pictures, as Sir George Beaumont has very liberally presented his interesting and valuable collection to this Museum. Adjoining to

the King's Library will be a hall, about eighty feet by seventy, to contain the manuscripts now belonging to the Museum; and to the south of this, there will be large and commodious reading-rooms.

The treasures belonging to this great national establishment have been augmented, subsequent to its first institution, by various donations. His Majesty George II. presented the library of printed books, collected by his predecessors, from Henry VII. to William III. His Majesty George III. gave a valuable collection of pamphlets published between 1640 and 1660; a sum of money; Egyptian and other antiquities; natural and artificial curiosities; and several important literary works. Sums of money have, at different times, been voted by Parliament for purchasing Major Edwards's library; Sir W. Hamilton's collection of Greek vases; the Townley marbles; the Lansdowne manuscripts; a collection of minerals formed by the Hon. Charles Greville; the library of Francis Hargrave, Esq.; the Phigalian marbles; the Greek sculptures collected by Lord Elgin; Greek and Roman antiquities, of various kinds, belonging to the Townley family; the classical library of Dr. Charles Burney; &c. &c.

The Trustees of the Institution have made many valuable acquisitions by purchase: the chief of which are, Greenwood's collection of stuffed birds; Hatchett's Mineralogical Specimens; Halhed's Oriental Manuscripts; Tyssen's Saxon Coins; Dr. Bentley's Ancient Classics; Roberts's Series of English Coins; Colonel Montague's Specimens of British Zoology; &c. &c. The private benefactors to the British Museum have been very numerous. Of these we may mention Dr. Thomas Birch, who bequeathed his library, and an annual sum of £522. 18s. New South Sea Annuities; Gustavus Brander, Esq., who gave a collection of fossils;



Thomas Tyrwhitt, Esq.; Sir William Musgrave, Bart.; Rev. C. M. Cracherode; and Sir Joseph Banks, each of whom left, by will, to the Museum, valuable libraries. Donations of importance have also been added by Lord Grenville, the late Earl of Exeter, Colonel Lethuillier, Thomas Hollis, Esq. and many others.

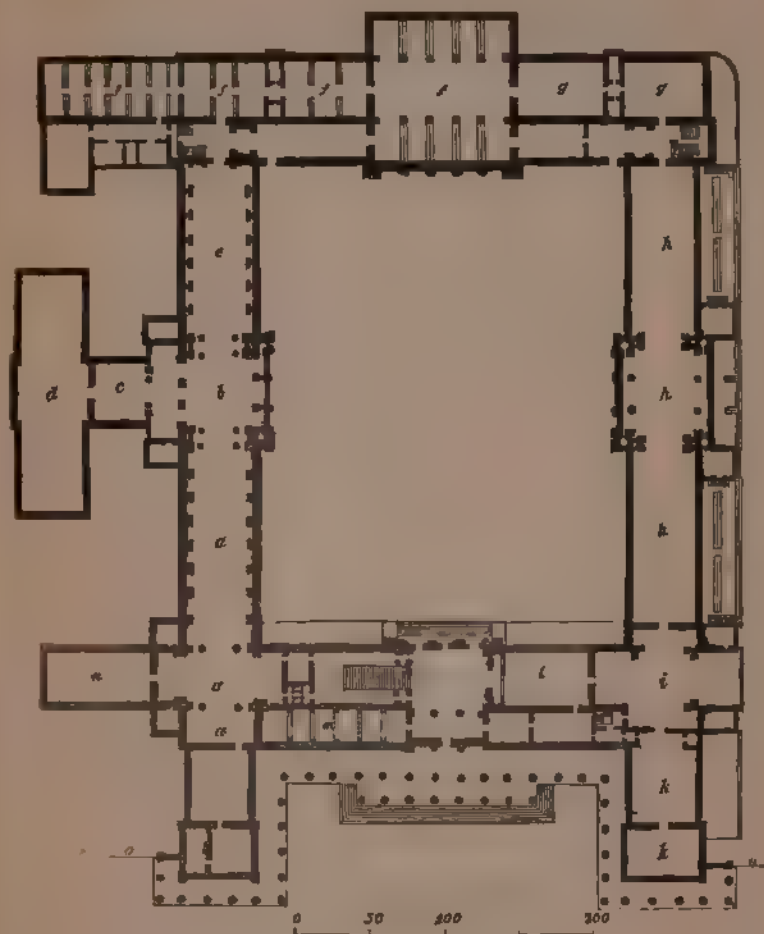
J. M.

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Long as they have been in progress, the works have been carried on almost uninterruptedly since their commencement: three ranges of buildings, forming as many sides of the inner quadrangle, are now nearly completed; and it is anticipated that the remaining portion, namely, that which is to occupy the site of the original edifice, and the series of rooms erected for the Townley collection (marked A A in the engraved plan), will be proceeded with more expeditiously, so that the whole will be finished in the course of five or six years. The building represented in the Plate remains at present in statu quo, with the exception that the Elgin marbles have been removed from the temporary apartment provided for them (marked B) into the large hall in the centre of the west side of the west wing; for nothing has been done hitherto, in the way of taking down and rebuilding.

In order to show more distinctly than by mere verbal description what portions have already been executed, and what remains to be done, a wood-cut is here annexed, which, although it does not pretend to exhibit any of the details of plan, will serve to explain not only the arrangement, but the forms and sizes of the different galleries and other apart-

ments. The parts which are of a paler tint than the rest are those which remain to be built, and those which are marked *a a a* correspond with *A A A*, &c. in the engraved plan.



We shall therefore commence our description at this point. From the further room of the Townley gallery, we enter the

centre division of the west wing, *b*, in continuation of which is *c*, or hall of the Phigalian marbles, 37 feet square, and beyond it the hall of the Elgin marbles, *d*, which measures 142 feet by 37, and 30 high. Both these rooms are lighted from their ceilings. The gallery of Egyptian Antiquities, *e*, has seven windows on each side, within shallow recesses formed by Doric antæ projecting from the piers between them, so as to show three faces, those on the sides making a break with the narrower pilaster or portion at the back of each anta, and attaching it to the wall. At present this western gallery extends only the length of *e* and *b*, or 183 feet, but when completed by the addition of *a a a*, it will be 380 feet by 41. The door at the north end of *e* opens to the staircase, which leads to an upper suite of galleries, which are lighted from the roof. These, though of the same width, are much lower than the under ones, and make no pretension to architectural display. The two, which are at present opened, contain the smaller articles belonging to the collection of Egyptian antiquities. Returning to the lower plan, *f f f f* are libraries for printed books, the largest of which, or that forming the centre of the north side of the quadrangle, is 84 feet by 30, exclusive of the five recesses on each side, which are 25 feet deep, by 14 wide, and consequently afford shelving equal to a line upwards of 500 feet in length. The next two rooms, *g g*, are intended for reading-rooms, and measure 62 × 36, and 55 × 36. The adjoining staircase leads to the gallery of Natural History, over the Royal Library *h h h*. Architecturally, it presents nothing remarkable except its extent, being like the upper apartments in the western wing, quite plain. Not so, however, the library itself, which is by far the most ornamented, and at present the most extensive of all the galleries, being 300 feet in

length, by 41 in breadth, and 30 high. The centre compartment is much wider than the other two, for there the plan expands to a breadth of 58 feet; owing to which circumstance the perspective acquires a considerable degree of play and variety, whereas, had the room been continued from end to end without other break or division than that perhaps of columns, although the first impression might have been equally striking, it would quickly have given place to a feeling of monotonousness. The Corinthian columns within this compartment are of highly polished granite, with corresponding antæ. The window recesses have likewise scagliola antæ at their angles, which contribute very much towards the architectural character of this noble apartment. There are seventeen windows on each side, viz. three in the centre division, and seven in each of the others. These are not expressed in the plan, because they are on the level of the gallery above the lower book-cases; neither are windows shown elsewhere, for the reason that they are at a considerable height from the floor, in nearly all the apartments opened to the public; besides which, in a wood-cut on so small a scale, they would have tended to produce confusion.

All the fittings-up of this apartment are carefully executed in the very best mode of workmanship. The lofty marble door-cases, with doors of oak and bronze, are not the least ornamental features. Above that which opens into the manuscript room, *i*, is the following inscription :

THIS LIBRARY,  
COLLECTED BY KING GEORGE THE THIRD,  
WAS GIVEN TO THE BRITISH NATION  
BY HIS MOST GRACIOUS MAJESTY  
GEORGE IV.  
IN THE THIRD YEAR OF HIS REIGN,  
A.D. MDCCCXIII.

The gift was worthy of a sovereign, the room is worthy of the splendid collection it contains.\*

The principal manuscript room, *i*, approaches the form of a *sala alla croce Greca*, and is 80 feet in one direction, and 71 in the other. The two adjoining rooms, *k k*, at present used as reading-rooms, will also be appropriated to manuscripts, as will that marked *l*, in that part of the new structure which is to replace the present old Montagu House. The rooms *m* and *n* will be lesser galleries, whose specific destination does not as yet appear to have been determined upon.

Having thus far explained the plan, we may now point out those further alterations which are not indicated in it, namely, the great longitudinal extension it is contemplated to give the front court, by setting back the new buildings intended for the official residences, so much beyond the present lateral boundaries, as to increase the width between the wings to 480 feet, and the entire space open towards the street, to about 660. As these wings will be attached to the façade, at the lines *o o* in the plan, they will doubtless be treated as component, though subordinate, parts of the design. That the façade itself is intended to make a very unusual degree of display in regard to columns, will be seen

\* The dimensions of some other rooms of the same kind are here subjoined.

	length.	breadth.	height.
Library—All Souls, Oxford,	198	32	40
—— Queen's, Do.	114	31	26
—— Trinity, Cambridge,	190	40	38
—— Blenheim,	183	31.9'	
—— Lansdowne House,	105	30	25
—— Ambrosian, Milan,	127	66	74
—— Mafra, Portugal,	288	32	36.6'

This last resembles a cross in its plan, the centre division being extended like a transept, 71 feet in length. There is also a recess at each end of the room, whereby the entire length is made 304 feet. For a detailed description of this Library, see the 'Gentleman's Magazine,' for Sept. 1837.

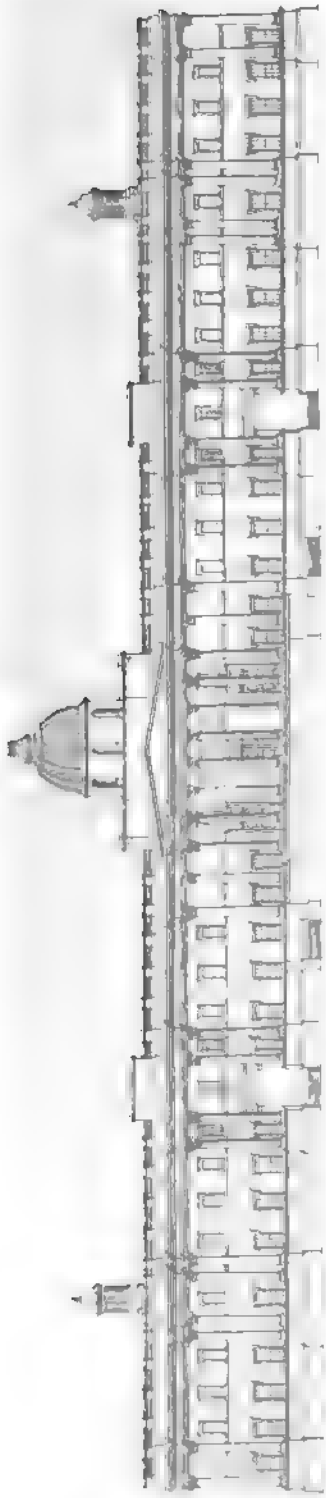
by the plan, according to which, there will be no fewer than forty-eight ranged consecutively, although upon different lines, and doubled in the centre so as to form there an octastyle advanced one intercolumn before the rest of the colonnade. This great number of columns, and the duplication of them, will doubtless produce a rich as well as unusual character. Much, however, will depend upon the quality of the elevation, without having seen which, it is impossible for us to predict with any degree of confidence what the design will ultimately prove. If, as we presume will be the case, there will be only a single range of windows behind the columns, and those placed rather high, as in the elevations towards the inner quadrangle, that will so far be in favour of the design, because the fewer the windows in such situations the better; but, unless the whole be more finished-up than are the parts just mentioned, the effect will be that of columns alone, so that it is to be apprehended the kind of richness so produced, will cause all the rest to appear additionally poor and cold.

Had we sufficient space, we could very easily extend our remarks, but though brief in comparison with the matter the subject affords, they have already grown to so much greater length than we expected, that we must leave in the inkstand, as the Spaniards phrase it, much we at first intended to say, and, among other things, our observations on the style and interior decoration of Montagu House. We cannot, however, close this article without congratulating the public on the greatly increased facility of access to all the collections of the Museum, which has taken place of late years. It is, indeed, no more than what ought to be, yet, compared with what has been, it looks almost like a prodigy.

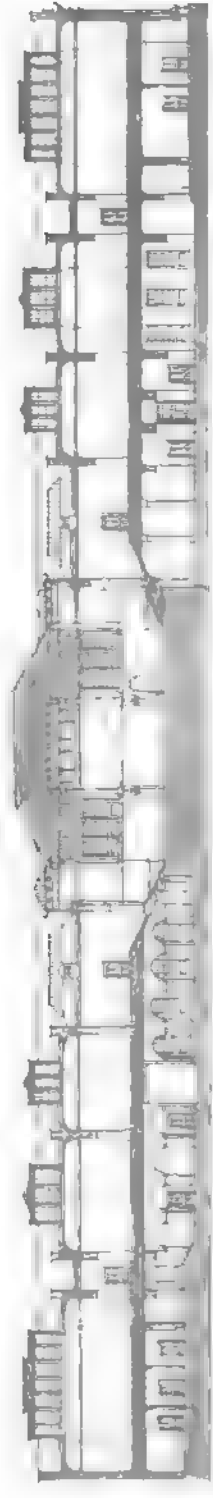
EDITOR.

## THE NATIONAL GALLERY.

NOT one of our lately erected buildings has been the object of more general, unqualified, and invidious censure than this,—censure which there is reason for suspecting has in many instances been dictated quite as much by pique and hostility towards the architect, as any thing else; because, whether from the difficulty of doing so, or not, hardly in any instance has an attempt been made to support it by impartial and valid criticism, or by inquiring how far the defects and deficiencies imputed to it are to be attributed to the architect, or to the circumstances with which he had to contend. On the contrary, the opinions passed upon it have been so summary, and couched in such a decisive tone, that while calculated to pass with the mass of the public as oracular decisions, their very conciseness prevents them from being in their turn amenable to examination, since they make no specific charges to which it is possible to reply, or whose futility may be demonstrated. They are verdicts delivered without any previous legal forms having been gone through, or any evidence gone into: consequently, admitting them to be correct in themselves, there is nothing to satisfy us that they are impartial and honest conclusions, resulting from unprejudiced examination; but, on the contrary, the mode in which they are put forth affords tolerable presumption, on the part of their authors, that brevity is their safest course; else wherefore should they so carefully avoid substantiating their alle-



FRONT ELEVATION



LONGITUDINAL SECTION







gations by something like argument,—were it merely for the purpose of convincing the world that they themselves, at least, understand the subject, even although they might not choose fully to enlighten others by a minute critical analysis.

Such censors seem to take for their model the Marquis, in Molière's "Critique de l'Ecole des Femmes." Like him, they exclaim, "Je la trouve détestable, morbleu ! détestable, du dernier détestable, ce qu' on appelle détestable ;" and, when asked for their reasons, reply, "Elle est détestable parcequ' elle est détestable. Dieu me damne ! Madame, elle est misérable depuis le commencement jusque à la fin." So has it proved with the National Gallery ; it has been pronounced a decided failure, and "détestable parcequ' elle est détestable ;" scarcely the shadow of an argument, beyond that exceedingly convenient and formidable one, being to be extracted from all that has been uttered against it. In matters wherein the public are better informed, it is not quite so easy to impose upon them by wholesale arbitrary decisions, however emphatically pronounced ; but so little is architecture understood at present even among the educated classes, that it is rare to meet with a person who is able to assign any better reason for either his likings or aversions than that adopted by Molière's exquisite Marquis. Doubtless, the *critics* are fully aware of this, and consequently adopt the dignified oracular style, knowing they may do so with perfect impunity ; the ignorance of the public being, at least, equal to their own shallowness. Let us hope that such a state of things will not continue for ever, but that the time will arrive when the public will be able to exercise their own judgment, and to form opinions for themselves.

In the meanwhile, so far from deprecating criticism, which, be it observed, is a very different thing from superficial, random, off-hand, obstinate decisions *à la Marquis*, of the kind

above alluded to, architects ought rather by all means to encourage it, as beneficial to their art, although it would be too much to affirm that it would, in every instance, be to the advantage of individuals in the profession. While, therefore, we perfectly agree with Mr. Britton that much which is censurable "may not be attributable to the architect, *or may not only be found justifiable, but even commendable, if minutely investigated and fully explained;*" we protest most strongly against the very extraordinary conclusion he draws from that circumstance, alleging that observation as a reason for his not entering into critical remarks on the building he was describing, being restrained from so doing "by the persuasion that some of those parts which appear irreconcilable to preceding examples, or to our opinions, may not be attributable to the architect," &c. In other words, he refrains from criticism *because* criticism might prove serviceable in instructing the reader, and justifying the architect! Surely a more egregious *non-sequitur* was never penned. Of the two, Molière's Marquis is the more reasonable, and the judgment of "Il est détestable parcequ' il est détestable," has more the show of common sense, inasmuch as it involves no self-evident contradiction.

It is to the interest of the profession, we repeat, to encourage criticism on their art,\* were it merely as an antidote

\* It is greatly to be feared that neither the Institute of British Architects, nor any similar body as yet formed, will do much for the advancement of the art generally; for the simple reason, that the removal of what is at present the greatest obstacle to it, forms no part of their scheme. Granted, that those institutions are every way calculated to promote professional studies, and improve the taste of architects themselves, they leave the public just in the same condition as before; since they do not even attempt to diffuse any knowledge of the art among the people, or to render it a popular study: on the contrary, they seem rather willing to let it be unimagined, that although it ranks as one of the fine arts, architecture differs from the rest in this, that it cannot be appreciated even as such

against that baleful semblance of it, which limits itself to briefly lauding or denouncing the buildings it speaks of;—in either case unjustly if not mistakingly, invidiously even, although it may be impartially; because, while on the one hand it condemns without any form of trial, or calling for evidence, so on the other it withholds that full meed of praise which would accrue from the beauties and merits being pointed out at length, that are now only insisted upon. Without something partaking of due investigation of the subject, there cannot be criticism, although there may be the result of it, and the enouncement of critical opinion—possibly correct, very probably quite the reverse, but, in either case, mere assertion without the slightest attempt to prove what is advanced. And it may further be observed, that those who deal in this sort of wholesale remark generally betray their utter want of discrimination, by praising or censuring in the lump, without caring to hint further at defects

except by those who are initiated into the practice of it, and acquainted with its mechanical processes. We shall not stop to inquire here how far such doctrine be correct or the contrary, it being sufficient to remark, that if true, it at once points to an insuperable and fatal obstacle to the popularity of the art, which the profession have far more reason to deplore than any other class of society, seeing that they are thus doomed to remain without other judges of their talent than either professional rivals, who may not always prove the most candid and lenient, or else a public incompetent to decide between desert and demerit, between real talent and quackery,—a public to whose wilful caprices their own more enlightened taste must give way, and to whom they must still look up for patronage, however much they may despise it for its ignorance. Were it merely that the public have hitherto been very ill informed in regard to architecture, the case would not be desperately hopeless; but when it is insinuated that nothing short of practical study will ever enable persons to judge of the productions of architecture as those of a fine art, it is left without remedy. At all events, it is rather inconsistent in those who hold such opinion, to reproach the public for undervaluing what it is necessarily out of their power to appreciate, or for not properly encouraging what they neither do nor can properly understand.

in what upon the whole may be good, or at particular beauties in what upon the whole may be very defective. In short, sheer puff on the one hand, and sheer abuse on the other, seem to be the two poles of what the public are now content to receive as criticism.

Of abuse, the National Gallery and its architect have received their full share; nor has any allowance been made for the very great difficulties by which Mr. Wilkins was embarrassed. Yet, whatever dissatisfaction the building may give to the public, it is most assuredly no impeachment on his ability, if it be now complained that although the rooms may be quite sufficient for the present number of pictures, they are too few and too small for such a collection as the nation *ought* to possess, and in the course of time probably will. If, indeed, it can be shown that Mr. Wilkins might, within the same limits, have either provided one or two additional apartments, or else increased the present ones in capaciousness, though not in number, he would justly be open to censure. But, it may be presumed, he did not engage to pour a quart of liquor into a pint bottle; and it may very fairly be questioned whether any one else would have been able to accomplish at all more within the same compass, or to dispose of the same space much more efficiently and effectively. The plan is here before him, so that whoever chooses may make the experiment, and prove, if haply he can, how greatly Mr. Wilkins has failed, by showing how very much better he himself could have done: and one argument of that kind would be infinitely more conclusive than a hundred others. Among other accusations made against the architect, it is alleged, that out of the limited space allotted to him, he has devoted one-third to the vestibules and staircases, which, by the bye, is a little exaggeration; for, applying his compasses to the plan, any

one may see that the line so appropriated does not much exceed two-ninths of the whole. Still, even this, it will be said, is considerably more than ought to have been given up to such purpose, where it was necessary to economize every foot of the plan. It may be so: nevertheless it should be recollected that the architect had to provide approaches to two distinct interiors, not only to that portion of the building which is appropriated to the Gallery, but also that which belongs to the Academy. Now if it can be shown that this twofold appropriation of the building emanated from the architect himself, and was adopted by the Government in compliance with his suggestion, then he ought justly to be made to bear the charge of all the inconveniences and defects resulting therefrom: otherwise, certainly not. Yet, so little candour has been displayed towards him, that even the appearance of it has been totally disregarded by nearly every one of those who have found fault with the building; for, suppressing all mention of the difficulties imposed upon him, they have left it to be inferred by their readers that the deficiencies observable in it originated solely with Mr. Wilkins himself, and are to be attributed entirely to his incapacity. In short, such are the remarks themselves, and the tone in which they are expressed, that they look infinitely more like the angry resentment of private pique and personal hostility, than like the dicta of honest, although it might be mistaken, criticism; nay, some of them amount to little better than that coarse bullying invective in which the *gentlemen* of the press occasionally delight to show their proficiency,—the force, but not the keenness, of their pens.

Let us for argument sake suppose, that the architect of the National Gallery had contracted the entrance-halls to about half their present size,—and even that would not have materially enlarged either of the two divisions of the building;

what would have been the consequence? would the public, or those who act as spokesmen for the public, have been at all better satisfied? Most assuredly not: they would then have reproached him, and perhaps not unjustly, for having given them only two little pitiful "poking holes" or lobbies, and would have asked whether those were at all suitable approaches to the exhibition-rooms of the Royal Academy, and the apartments of a British National Gallery. It would have been said, that confining himself merely to the purposes of what may now be considered only a temporary accommodation, he almost forbade the contemplation of any future enlargement of the edifice, by so planning it in the first instance, that any extension of the Gallery would necessarily have demanded very important alterations in that part of the plan, in order to render the approach to it sufficiently spacious and dignified. Again, he is censured for having cut up the very limited space allotted to the picture-rooms in each division of the building into small rooms; that is, he is charged with the very heinous error of not sacrificing space to mere appearance, but gaining as much surface of wall as he could for hanging up pictures. "The Gallery," says one critic, "is divided within into as many minute divisions as party-walls could make it. Five small rooms are allotted to the National Gallery, and they contain at this moment one hundred and fifty pictures, and the walls afford space for about fifty more of very moderate size, so that the architect has limited the national collection to exactly two hundred pictures."\* Of these five "small rooms," one is 53 feet by 33, two others 50 by 35 and 32 respectively; certainly no very great dimensions, yet such as might be allowed to

\* See article on the "Architecture of London," in No. III. of the "Monthly Chronicle."



rescue them from the sneering epithet here bestowed on them. Well, but there was nothing in the plan to prevent the architect from laying the two rooms last referred to into one, and making in that situation one large room 50 feet in breadth, by about 70 in length: certainly, but then it remains for the critic above quoted to explain how such arrangement could have possibly satisfied him at all better, when in the same breath that he complains of the space being cut up and divided by walls, he likewise complains that it is sufficient at most for no more than two hundred pictures, to which number the collection is, accordingly, now finally limited in consequence; because, the first accusation amounts to saying that the fault imputed by the second ought to have been increased, and that the space provided for hanging pictures ought to have been considerably abridged. Any one who is not so totally blinded by an obstinate determination to find fault, as to be quite indifferent to consistency, and regardless whether he contradicts himself, must perceive that by dividing what would else be a room of 70 by 50 feet, by a wall across its breadth, two faces of wall 50 feet, or a surface of 100 feet in extent is gained.

It is true, rooms not much exceeding 50 feet by 30 cannot be termed spacious, although the epithet is frequently conferred upon many which fall greatly short of those dimensions; yet neither, as rooms, can they very well be styled small. Most assuredly too, a series of moderate-sized rooms cannot present that imposing *coup d'œil*, which a single gallery continued in extended vista offers. Nevertheless, it may be questioned whether the former be not upon the whole a more advantageous arrangement than the latter, both because there are fewer pictures before the eye at one time, and they individually maintain an importance which they lose when brought together in a crowd. Such a room as the Gallery of



the Louvre is unquestionably a much finer sight for the "seers of sights," than any thing we possess in this country; yet it is doubtful whether the rooms at the National Gallery be not, except in regard to capacity alone, quite as well or even better suited to their purpose, namely, that of examining and studying pictures; and were its visitors confined to those who had no other object in going thither, limited as is their present space, they would never at any time be crowded. That small picture-rooms are by some considered preferable to spacious ones, we have proof in those of the Berlin Museum, where partition walls or screens divide each of the galleries into a series of open cabinets or recesses about 18 feet square, which is considerably less than the smallest rooms at the National Gallery.

It is idle to talk of the collection itself being limited to two hundred or any other number of paintings, because the apartments now erected are incapable of properly containing more, since there is nothing to prevent the building being gradually extended as circumstances shall require. How such additions may be made is shown in one of the plans accompanying the Report from the Select Committee on Arts, &c.; namely, by continuing the present suite of rooms westward at the rear of the houses on the north side of Pall-Mall East, where there might be a building upwards of a hundred feet square, inclosing an inner court. But were Government to give up the site of the adjacent barracks, the plan might be much more extensively enlarged, as there would then be space for erecting, in continuation of the present edifice, a series of galleries, upwards of three hundred feet in length, by nearly two hundred in depth, which would give a line equal to about one thousand feet, doubled by the walls on each side. Even this might be still further increased by building other galleries intersecting the square or qua-

drangle inclosed by the outer ones ; for supposing these latter to be thirty feet wide, they would leave an internal space or court more than 200 feet one way, and 100 the other. Here then there would be ample room for galleries upon a sufficient scale to satisfy those who demand architectural vistas as a *sine quâ non* ; for beyond certain bounds the effect does not at all keep pace with the actual dimensions ; because an apartment carried to such interminable length that the further end is lost in indistinctness, ceases to present itself to the eye as a room, and strikes the spectator no more than such a covered street or alley as the Burlington Arcade would do, were its sides lined with pictures.\* It should further be remarked, that the additional buildings here referred to may be at any time carried into execution, not only without disturbing any part of the actual structure, but at a comparatively moderate cost ; because, being quite shut out from public view, the exterior would require to be no more than bare walls.

Did there exist insuperable obstacles to any future extension of the building beyond its present limits, then there would be some reason for accusing the architect of having planned the Gallery on a very inadequate scale, and thereby setting limits to the collection of pictures itself. Yet surely, if the latter is to be considered as no more than the nucleus of one to be gradually formed by the nation, Mr. Wilkins's building may with equal propriety be regarded as the com-

\* In this opinion we are fully borne out by what Woods says when speaking of the Louvre Gallery : " In my dreams for buildings, which have been sufficiently numerous, I have sometimes endeavoured to obtain a gallery of enormous length, imagining to produce thereby a magnificent effect ; but I am now completely cured of any such attempt : the result is neither *grand nor beautiful*, and though the multiplied faults of these apartments (at the Louvre) might be avoided, yet I am convinced that it is an arrangement which no art could render agreeable."—  
" Letters of an Architect," vol. i. p. 97.

mencement of a larger pile, which may be allowed to extend itself behind the façade already erected, in proportion as the collection itself shall require enlarged space. Had the architect, on the contrary, planned his edifice at the very outset upon such scale as would have suited such a collection as the nation *ought*, and in the course of time eventually may possess, would not his scheme have been scouted as inordinate and extravagant, as lavish and superfluous? It may still however be objected,—because when determined to find fault people generally show no little fertility of invention in raising objections,—it may still be objected that he ought to have commenced upon a larger scale, giving us, at the very first, rooms of ample dimensions. In reply, it may be observed, besides what has already been urged in favour of moderate-sized apartments for the exhibition of pictures, that should the building ever be enlarged, and the galleries so added to it greatly exceed in extent the dimensions of the present rooms, their effect would be all the more striking, in consequence of their not being seen until the others had been passed through, and the visitor would be agreeably surprised at finding so very much more than first appearances gave promise of.

Having thus far vindicated the plan from the sweeping censure of its being totally inadequate for the intended purpose; having shown that even now it has provided something better than “little poking boxes styled by courtesy picture-galleries,” and having explained how the building may be increased so as to render it capable of containing a collection five or six times greater than the actual one, we proceed to examine the exterior. Here, it must be confessed, the architect has fallen short of what he had previously done at the London University; but to decry this façade as a complete and signal failure, is unfair, unless there be any justice in

trying him by a much higher standard than any one else. At all events, therefore, those who affect to speak so contemptuously and injuriously of this particular building, ought in consistency to be infinitely more dissatisfied with many others, of which they do not scruple to profess their admiration. One of the faults imputed to it is, that it is too low; but if by this be meant that it is not so high as it ought to be with respect to surrounding buildings, the same objection applies still more forcibly to many other public edifices—to St. Martin's church itself, and to almost every other, they being generally lower than the neighbouring houses. If, on the other hand, it be meant, that the façade is too low in proportion to its width and length, it remains for those who make the objection, to show what standard proportions of that kind exist, or have ever been established.

Surely the extent to which a building is carried on has nothing to do with its height; for, admitting that doctrine, it would follow, either that a long colonnade is exceedingly faulty in its proportions, inasmuch as being greatly too low in comparison with its height; or that a tetrastyle, or hexastyle, is offensive to the eye for a contrary reason, being as much too tall in proportion to its width. Shall we say the Gallery of the Louvre is offensively low, because its height does not exceed that of many rooms not one-fiftieth part of its length?

It ought, moreover, to be shown, that this comparative want of height in the exterior of the National Gallery, is at variance with what ought to be the character of the edifice. Now it strikes us, that the idea of extended length, rather than of loftiness, is that which the exterior ought to suggest. Its purpose requires that it should consist of long rooms, or suites of rooms on the same floor, and not of rooms disposed story above story, as in a dwelling-house. No doubt it looks

much lower than it would do were it no more than half its present length, but most assuredly it cannot be termed disproportionately so, or so much so with reference to the adjacent buildings, as to deserve the epithet 'low,' applied in a positive sense—at least, as compared with our public buildings generally.

We admit that, in our opinion, it would have been better had the architect here done the same as he has at the London University and St. George's Hospital, carrying up the portico higher than the rest of the façade, whereby he would have given an imposing loftiness to the centre of the composition, and have produced that degree of distinction there, and variety of outline, which he has now attempted to do by means of the dome. An octastyle whose columns would have risen to the level of the present cornice, crowned by a rich entablature, and a pediment of rather higher pitch than the one we now behold, would, especially if surmounted by a statue on its apex, and others at its angles, have been a noble feature in itself, and given sufficient importance to the whole, without other augmentation of height; or should some additional degree of it have been required, it might have been supplied by a low square mass behind, treated as an enriched podium crowning the centre division.

By this means, too, an apartment more spacious than that now contained within the dome could have been made in the upper part of this portion of the building, the hall remaining of the same height it now is. As the diameter of the columns, and the width of the intercolumns, must have been also increased,—at any rate the former,—this would have occasioned a little extension of the whole portico, yet not so much as to disturb the internal arrangement, or affect the rest of the exterior design, otherwise than perhaps advantageously. We cannot help being of opinion, that this mode,

while it would not have been much if at all more expensive than the addition of the dome, would have produced dignity and unity; and the dome being omitted, the two turrets might have been dispensed with also, they, it is presumed, being chiefly intended to accord with that feature.

The dome and turrets are the most objectionable things in the whole design: the former is decidedly inferior to that of the London University; for the greater height of its tambour, which is not at all improved by the arched windows in it, gives it the appearance of being too much unconnected with and detached from the rest, while, for the same reason, its cornice looks scanty, and the contour of its *ensemble* hard and meagre. The arched windows themselves are rendered all the more objectionable by there being nothing whatever to correspond with them in any other part of the edifice, and to keep up something like consistency of design throughout. Neither are we at all better reconciled to this feature, when we discover that so far from having been forced upon the architect by any necessity arising out of the internal plan, there is not only no appearance whatever of dome within, but none likewise of the circle upon which the external tower or tholobate might be supposed to rest. Consequently, upon entering, we at once discover, that it is altogether an extraneous construction, placed upon the roof of the building, but having not the slightest connexion with the part beneath it.\* Evidently, therefore, it has been introduced almost entirely for the sake of external effect; for, although the apartment within it is applied to the purpose of a life academy, such situation would hardly have been thought of for it, had it not been for the other object. Yet such being the case, the room

\* It was, perhaps, on this very account that the dome has been omitted in the section here given, and which, it must be confessed, is upon much too small a scale to be satisfactory or even explanatory.



itself would perhaps have been much better adapted for its destination, had it been lighted entirely from above; which being done, and the windows below the dome got rid of, it is probable, that the necessity of ornamenting that part without apertures of any kind, might have suggested some novel ideas, and have led to greater originality as well as happiness of character.

In examining the portico itself from a near station, the dome interferes very little with it, being then almost excluded from sight; and in some respects the portico gains considerably by confining the view to it, and to the portions of the façade immediately adjoining; because then the arrangement of the steps and the terrace-like approach to it, together with the variety produced by the doors and columns within it, as they show themselves in perspective, constitute a highly pleasing architectural picture, fraught with more than ordinary effect and play of perspective. Yet if such proximity be favourable on the one hand, it is far from being so on the other, because it forces upon our notice defects equally with beauties, that in some degree escape observation in a general view of the edifice.

The wall which serves as a stylobate to the columns looks bare and unfinished—a mere blank, not so much because it has no decoration, as because it has no mouldings to give it architectural expression. Scarcely can it be said to have any footing, there being no more than a barely perceptible indication of socle; so that it rises out of the ground without any preparation, or perhaps has the look of being partly buried below the level of the pavement, whereas a trifling degree of attention to such matters would have prevented this stylobate from looking, as it now does, offensively naked. The same remark applies to the pedestals or piers between which the ascent commences.

At present the whole of this lower part of the portico presents only an agreeable disposition of forms and surfaces without any finish—a field for decoration that remains to be supplied, among which ought to be statues or groups of sculpture surmounting the piers; and such embellishments would give great prominence and richness to this architectural foreground of the composition.

But if the stylobate appears poor and cold and naked, in comparison with the columns erected upon it, the want of architectural keeping here may be excused on the plea that such basement forms no integral portion of the order itself—is not influenced by it, so as to vary its character according to that of the latter. This, however, cannot be said in regard to the columns and entablature; nevertheless we here perceive a naked frieze and a cornice of almost the plainest description, placed above columns whose fluted shafts and deep foliated capitals express in themselves elaborate decoration; \* in consequence of which, what might otherwise pass

\* On turning to the plate which gives the view of the portico of Carlton-House, it will be seen what a very different entablature the very same columns originally supported. Nor can we otherwise account for the order being thus divested of so considerable a portion of its decoration, than by supposing that the present naked entablature was substituted on account of the expense that would have attended the enriching it throughout the whole extent of the façade. This, therefore, ought to have been a very strong reason for carrying up the portico higher than the rest of the front (as the architect has done both at the London University and St. George's Hospital), because then it would have been so independent of the rest, that it might, without inconsistency, have received a far greater degree of embellishment; since, instead of being prejudicial to the general effect, such difference would have amounted to no more than a proper degree of distinction.

What adds to the disparity of expression observable between the range of columns and its entablature, in the portico of the National Gallery, is the unusual fulness and consequent richness of the columniation; which is such as would with propriety have admitted of a deeper as well as more decorated entablature,



for sobriety in the entablature becomes offensive by its forfeiting all regard to consistency. Either sculptures on the frieze, or ornaments applied above the cornice, would have tended to establish some sort of balance in the scale of embellishment: at present decoration may be said, if not to terminate at the capitals of the columns, to begin to decrease at that point. Had the pediment been filled with sculpture, even that would have greatly assisted keeping in the design, by forming a conspicuous mass of ornament immediately over the colonnade of the portico. As to the niches, it is probable that in the course of time they will all be filled with statues: yet unless sculpture be introduced in the pediment likewise, the general effect would not be much improved. Neither is it entirely owing to the want of ornament that the pediment appears deficient in importance; for the lowness of its pitch, (which is even less than what regard to Grecian taste demands,) and the meagreness of its raking or inclined cornices, occasion the portico to appear less commanding than it would have done had not the pediment been kept so low.

All these circumstances certainly operate as a very great drawback upon what, had it been consistently finished up, would have been a façade of considerable beauty, and might have possessed no little dignity also. Nor can we help remarking that it is to be regretted the architect did not put in practice what he had previously done at St. George's Hospital, and substitute a pedestal wall for the present iron railing enclosing the areas, which is neither elegant in itself, nor at all suited to a building that affects to be strictly classical in regard to style. Still, though very far from being what we expected from the architect who designed the London Uni-

than would have been suitable for the same columns set further apart from each other; whereas at present the entablature looks too light in proportion to the closeness of the pillars which support it.

versity,—from being either what it ought to have been, and what it might have been with little, if any, increase of cost, had the dome, which is almost a positive blemish, been omitted,—this façade would, if erected some years earlier, have probably been as much extolled as it has now been decried. Yet even as it is, and notwithstanding its deficiencies and defects, it may fairly be allowed to have contributed something towards the embellishment of our metropolis. Besides being the only instance of an octastyle portico, that feature of the building exhibits the only attempt yet made in any of the buildings about town, to introduce columns within it.

Although this is a circumstance which contributes nothing whatever to geometrical appearance, it is one which imparts singular animation, richness, and variety to the structure itself, in consequence of the shifting perspective combinations attending it. One of the most picturesque effects here resulting from it, is that of the view outwards, through the centre door-way, where the outer columns are seen beyond the inner ones. Yet how very much more striking would it have been in every respect, had the smaller vestibule or lobby been added to the recessed part of the portico, and two other columns placed behind those we now see there. Such increase of depth, which, as will be seen by the plan, would not in the least have encroached upon the interior, nor have been at all more expensive,—for if two more columns would have been required, a wall would have been got rid of,—would have been attended with a far more than proportionate increase of character and effect.\*

\* The most picturesque, tasteful, and original idea, displayed in a portico, though executed upon a very moderate scale, occurs in that which forms the front of the building in Ebury Street, now the Pimlico Literary and Scientific Institution, but originally erected for the Pimlico Grammar School, from the design, if our information be correct, of Mr. Gandy Deering. It is a Doric distyle in antis,

Yet, unfortunately, architects seldom bestow any study upon beauties arising out of plan, or upon such as are not obvious at the first glance. Rarely do they leave any thing to the imagination,—any thing that reveals itself perspectively, or that does not make itself apparent in a geometrical elevation.

The portico of the National Gallery manifests an attempt at something further; and as no architect can look at it without perceiving how much more it owes to its inner columns, to the disposition of the ascent up to it, and to its being elevated upon a solid structure carried out laterally, than to the embellishment arising from the order itself, we may be allowed to hope that what is here done will, as opportunity shall offer, be improved upon by others.\*

In the centre vestibule, between the two screens supporting the columns, stands a marble vase of lofty proportions

with an inner screen, rising to about two-thirds of the height of the columns; besides which, it acquires additional novelty, from light being admitted laterally, both before and beyond the screen, between lesser ante in the upper part of the side walls. It is further remarkable for its expanding inwards, the portico being continued partly behind the low wings attached to its exterior. A very unusual as well as highly pleasing play both of light and perspective is thus produced; on which account it deserves to be studied, although we are not aware that it has hitherto obtained even any mention.

\* In the 'Civil Engineer and Architect's Journal' for July, 1838, is a paper, signed J. H., which discusses the architecture of this building somewhat minutely, and certainly in a very different tone from that swaggering abuse some have indulged in; and which is classical only because it is ultra-laconic,—making short work of criticism, by compressing it into a single damnatory epithet. With the writer alluded to, we ourselves do not agree upon every point, but we commend the fairness and good sense with which he states his reasons for commending or censuring as he does. He has given a plan suggesting some alterations, and further recommends that the whole of the building should be devoted to a National Gallery, and that the Royal Academy should be transferred to Burlington House, which, it seems, would readily be disposed of to Government for such a purpose.

and colossal dimensions; for, together with its pedestal, it rises to nearly half the height of the columns, though they are elevated to the level of the upper floor. This gigantic piece of sculpture, which was brought to this country from Milan, where it had been commenced by order of Napoleon, was afterwards finished by Westmacott, and received the name of the Waterloo Vase. It is noticed by Dr. Waagen in his ‘Kunstwerke and Künstler in England,’ where he thus speaks of it: “I here saw the celebrated vase of one block of Carrara-marble, on one side of which the victory of the Duke of Wellington over Napoleon, at the battle of Waterloo, is represented in relief, in an action of cavalry, and on the other, George IV. of England receiving the treaty of peace. The form of this most colossal of all marble vases, the height of which I estimate at eighteen feet, resembles, on the whole, that of the well-known Borghese vase in the Louvre, but is far less happy in its profile. The upper part especially, on which are the bas-reliefs, is deficient in gracefulness of outline. The lower part, richly adorned with admirably executed acanthus leaves, appears to greater advantage. The careful execution of this colossal work, which is intended to adorn one of the apartments in the new building for the National Gallery, is worthy of admiration, and its appearance very grand.”

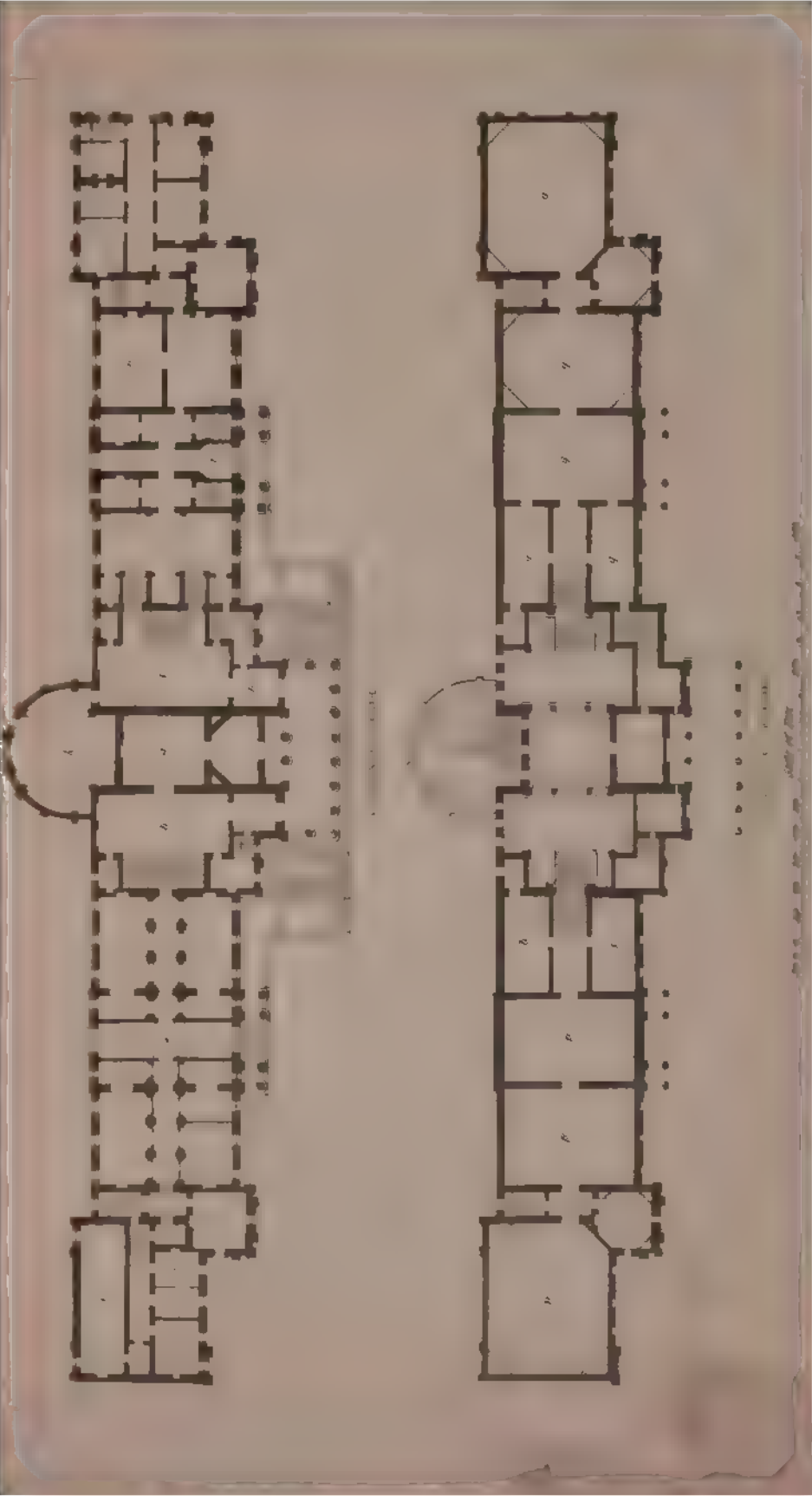
EDITOR.

## REFERENCE TO PLANS.

## LOWER FLOOR.

*a a*—Entrance to National Gallery.*b*—Hall and stairs.*c c c c*—Halls for sculpture, beneath the picture-galleries.*e*—Passage to the barrack parade.*f f f*—Keeper's residence.

**LOWER FLOOR.***h*—Entrance to Royal Academy.*i*—Hall and stairs.*k*—Exhibition-room for sculpture.*l*—Public passage to Duke's Court.*m*—Library.*n*—Council room.*o o o o o*—Apartments of the keeper of the Academy.**UPPER FLOOR.** *p p p p p*—Picture-rooms of the National Gallery.*q q q q q*—Exhibition-rooms of the Academy.

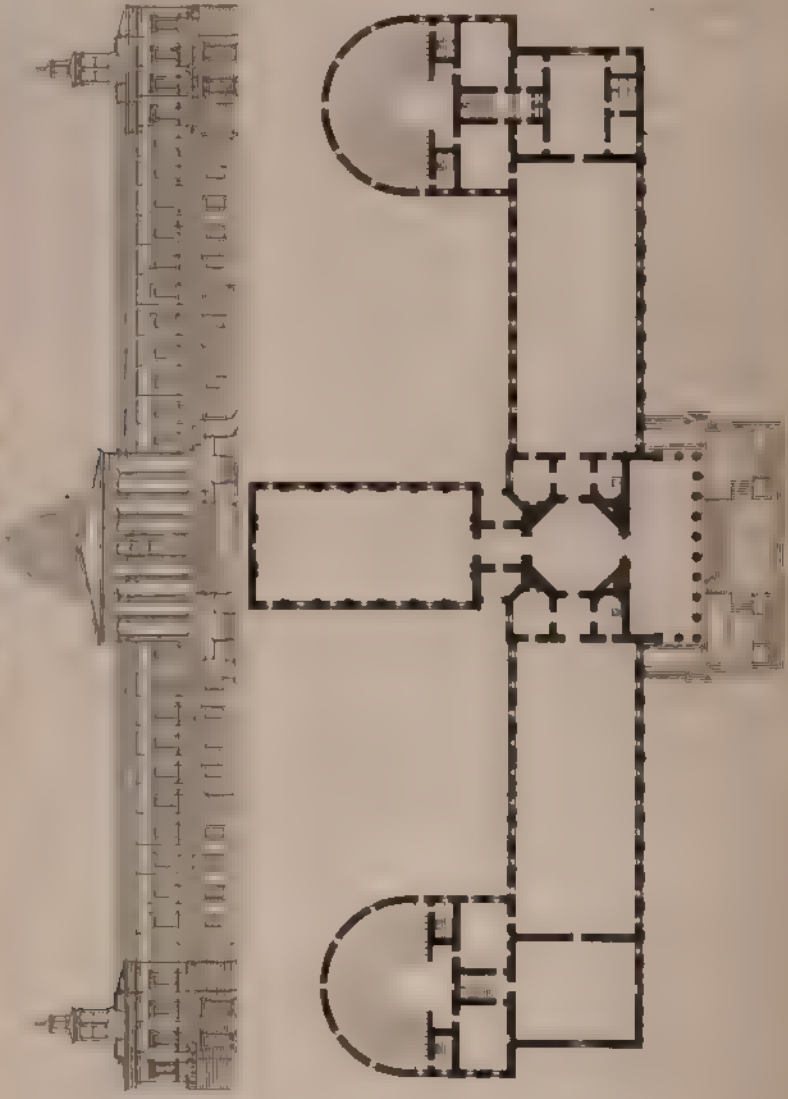








LONDON UNIVERSITY



Arch. Class I

Arch. Class II

## THE LONDON UNIVERSITY.

As a public institution, this college has been made quite a party matter, having been hailed by some as an establishment demanded by the spirit of the times, and ass-*h*-ailed, as a punster would say, by others, with a degree of virulent obloquy that might utterly confound those who imagine that all such invectives and tirades must be written *de bonne foi*; whereas those who pen them are perhaps only laughing in their sleeve at the gullibility of those who pay for them. To such preposterous absurdity has this hostility been carried, that what any sober person would imagine to be in itself cause for any thing but complaint, has been converted into a source of reproach; namely, the very great improvement which has taken place in consequence of the erection of such an edifice upon what was, a few years ago, an open piece of ground covered with unsightly rubbish.

Happily for ourselves, we are not called upon to express an opinion either one way or the other in regard to the principles upon which this new university has been established.\* We have nothing to do with their orthodoxy or

\* Did we conceive that an account of the institution itself properly belongs to a work like the present, nothing would have been easier than to have concocted one, taking the subject in the very egg,—that is, beginning with Campbell's "Letter to Mr. Brougham on the subject of a London University;" for without further trouble we might have helped ourselves to the article 'Londoner Uni-

their heterodoxy, nor do we even enquire whether this institution has effected all the good anticipated by its supporters, or produced all the evil predicted by its opponents. Our business lies with the building itself, which is almost universally allowed by all competent judges to be one of the greatest architectural ornaments the metropolis has acquired of late years. Not only the direct testimony and eulogiums of several professional men, but the indirect testimony of Mr. Welby Pugin's silence in regard to it, speaks strongly in its favour.

Notwithstanding the opposition the scheme of a metropolitan university met with from those who fancied or affected to fancy they beheld in it a dangerous innovation, symptomatic not only of hostility towards older establishments, but of the formidable and increasing power directing such hostility; it was entered into with so much energy, that within a short time the subscribed capital amounted to £150,000; and the foundation-stone was laid by the Duke of Sussex, April 30th, 1827. Such was the celerity with which the works were carried on, that within about a twelve-month the exterior of the building exhibited itself to view, very nearly in its present state, and was shortly after so far completed, as to admit of being formally opened October 1st, 1828, on which occasion a company of about one thousand persons assembled in one of the large theatres, where an introductory lecture was delivered by Sir Charles Bell, one of the professors in the new University.

From the contemptuous expressions which had been thrown out in some quarters against every thing connected with the undertaking, it might have been expected that the

*versitat,* in the Supplement to the Conversations-Lexicon; to which we refer such of our readers as are anxious for information on the matter, provided they are not satisfied with what they can derive from English publications.

building would be as paltry and insignificant as the purpose for which it was erected was represented to be. Instead of which, the spirit and liberality manifested by the adoption of such a design were as creditable to the managers, as the taste displayed in it is to the architect. It may in fact be considered Mr. Wilkins's chef-d'œuvre; and not only is what he has here done very much superior to his buildings at Downing College, but, for beauty of style, it surpasses any of the modern colleges at either Cambridge or Oxford. Even in its present state, though the building is obviously unfinished (the extremities of the front exhibiting bare brick walls, where the wings would be connected with the centre building) it forms a noble façade. Had the whole been completed according to the original design, in which was a pavilion and tower in the side front of each wing, towards the court, and a semicircular Corinthian portico, with a dome above it, at the end towards the street, the variety and beauty of the features, thus combined together, would have produced a richer architectural display than any we now have in the metropolis; both the aspect and the situation being most favourable, so that the building would form a picture, the whole of which might have been distinctly and advantageously beheld without any other objects obtruding themselves into it. St. Paul's, on the contrary, can be viewed only piecemeal; neither can the Thames front of Somerset House be beheld to perfect advantage, since the terrace is a better situation for examining the separate features and details, than enjoying the full effect of the design; and as viewed from Waterloo Bridge, it is seen either too obliquely or too remotely, without the possibility of varying the perspective, by advancing towards the centre.

The general elevation in the first of the two plates accompanying this account, shows the design as greatly altered

in regard to the wings,\* which are there upon a much more economic scale of decoration, their ends or fronts towards the street being merely pavilions with turrets above them, somewhat similar to those originally intended to occupy the centre of each wing towards the court; yet whether they would be only so far curtailed, and still brought as far forward as was at first proposed, or reduced also in depth, we cannot say; it being apparently matter of very great uncertainty whether any thing of the kind will now be added to the building, at least for a long while to come. Unless, however, there be some actual intention of adding wings at no very distant period, it were to be wished that the façade were finished up by facing externally the bare walls now exposed to view; which, as there are neither doors nor windows, might be simply decorated, so as to contrast agreeably with the long line of windows on either side of the portico.

Taken altogether, the last-mentioned feature displays itself more impressively than any other example of the kind we possess: not only does it distinctly predominate in the composition, but while every other part is kept subservient to it, it is also made to contribute to the importance of the portico itself; there is nothing to disturb our satisfaction while we contemplate it; nothing that dispels the charm attending the classical elegance and finished simplicity of this centre portion of the façade, by betraying great falling off in taste, if not actual departure from the style likewise. In the design of St. Martin's, on the contrary, every thing else is

\* An idea of the first design may be formed from the view given of it in one of the Stationers' Almanacks. a similar view, though on a much smaller scale, and from the contrary side, may be seen in Jones's 'London,' having beneath it its antipodes in taste, "the Temple of the Muses, Finsbury Square,"—in other words, Jones and Co.'s own shop-card.

utterly at variance with the expression of the portico itself: the doors and windows within it would be sufficiently objectionable, even were they in perfect good taste, considered separately: as they are, they amount to absolute deformities. The same may be said of the spire; which is not so censurable on account of its giving a character to the whole quite different from any thing we meet with in ancient architecture, as for being in conception and taste altogether different from that which marks the order of the portico. Nay, even the columns of the latter have not been permitted to escape degradation, their effect being considerably injured by the heavy iron palisading between them, which is partly bandaged round their shafts.\*

The portico of St. George's, Bloomsbury, would be an excellent composition, far more classical than any thing of

\* If it was thought necessary to inclose the portico, in order perhaps to protect the *beautiful* doors within it, (for else it needed no more to be fenced in than that of St. George's, Hanover Square,) surely the more sensible mode would have been to have inclosed the steps also by pedestals and railing had which been done, the columns would not have been disfigured as at present. Although it would have been more in its place in the remarks appended to the account of the church itself, in the first volume, we here quote Gwynn's opinion of St. Martin's, if merely for the purpose of showing that there is some precedent, countenancing our own opinion: "It is far from being so fine as it is usually represented to be. The absurd rustication of the windows, and the heavy sills and trusses under them, are unpardonable blemishes, and very improperly introduced into this composition of the Corinthian order."—*London and Westminster Improved*.

One reason for here contrasting the portico of St. Martin's Church with that of the London University, is, that a comparison between the two was studiously brought forward at the time of the literary sparring which took place when the National Gallery was about to be begun; on which occasion one of Mr. Wilkins's adversaries allowed his temper so far to get the master of him as to call the columns of the London University, "a row of skittles or Dutch nine pins"! Allowing for a moment such to be the case, they only show in common with all other Corinthian columns, that fatal resemblance to such objects, nor can those of St. Martin's itself be exempted from the opprobrium.

the kind of the same period, were it not for its numerous arched doors and windows. That of St. Pancras' Church is pre-eminently beautiful as a specimen of style, and for the exquisite finish of all its details: the only objection that lies against it is, that, owing to its shallowness—it being advanced only a single intercolumn, the doors come too close behind the columns; whereas, had it been recessed within the building in the same degree as it is brought forward, the doors would have been all the better protected from the weather, and would have shown themselves to more advantage within the enlarged space.

The portico of the University would be remarkable were it merely as the only instance we have of a decastyle, yet that is the least of its claims to notice. It is the air of dignity and the classical taste which pervade it, which so eminently distinguish it from almost every other specimen of its class hitherto erected in this country, even admitting that some of them may have particular merits which are not to be found here. Instead of being, as is too frequently the case, a mere range of columns placed before the centre division of a façade, which hardly differs perhaps in any other respect from the rest, the portico is here made to constitute a definite mass, which, independently of the embellishment bestowed upon it, announces itself at once as principal in the composition, by its comparative loftiness, by its bold projection, and, not least of all, by the marked importance it derives from the terrace-like ascent expanding below it, and which is so happily imagined as to produce great diversity and play of form, without any thing of confusion, or detriment to simplicity. This widely spread substructure, on which the columns appear to stand with increased security, as on the brow of a shelving eminence, acquires a very piquant expression from the picturesque arrangement, the varied grouping

LONDON UNIVERSITY

TEMPLE & SECTION







and contrasts of its pedestals and podia. Another architect would probably have contented himself with carrying up the steps to the portico along its whole extent, merely breaking them into two flights; and by so doing have considered that he sufficiently consulted both magnificence and classical authority. Yet let any one turn to the separate elevation of the portico, and, after attentively examining the part we are speaking of, judge whether the mode adopted be not preferable to the one just adverted to, and whether it be not fraught with greater artistical feeling of the subject.

Although likely to be passed over with little or no notice by ordinary observers, whose attention seldom extends farther than columns and matters of that description, it is precisely this part of the design which increases the value of all the rest, and which gives a peculiar and impressive dignity to the façade, that can hardly fail to make itself be felt even by those who are unable to account for the particular effect thus produced. As has above been seen, those who have attempted to disparage this piece of architecture, unable to allege any thing to its discredit, have been compelled, in order to give some colour to their detraction, to abuse the columns; and it has further been objected that the ascent to the portico is a sheer absurdity, it being in fact a staircase placed outside of the building. By such objection, we must suppose it was intended to be insinuated that there was no staircase within it, nor other communication between the lower and upper floor than by means of the steps leading up to the portico; because otherwise there is neither absurdity nor impropriety in what is here done,—no loss of convenience, while, on the other hand, there is a very great accession of beauty. It would, indeed, be rather preposterous to adopt an idea of this kind for the entrance to a private residence, or to a theatre, where it would be obviously inconvenient,

and therefore out of character; whereas the utmost that can be alleged against what we here behold is, that it is what might have been dispensed with, as far as absolute necessity is concerned. Could it be shown that all the architectural array here presented to us is quite at variance with the character of the building itself, and likewise faulty in regard to the composition, that would have been somewhat to the purpose, yet, as that was not attempted, we are at liberty to suppose that it was found to be not at all feasible.

It may further be suspected that those who endeavour to decry the façade of the London University, as deriving its merit and importance chiefly from what are, when strictly considered, found to be little better than merely expletive features that might have been suppressed without any real loss to the building itself,—it may be suspected that such persons are not very scrupulous as to maintaining consistency, since in order to do so they must consent to abandon to censure very much, if not all, which they, probably along with others, have been in the habit of admiring. We are not going to inquire how far such principles of taste may be more correct and philosophical than those generally received: it is sufficient for our present purpose to remark, that they go near to proscribe every style hitherto received, Palladian as well as Grecian, and Gothic as well as either; for it would require them all to be pared down, shorn and denuded of that which as styles gives them energy and expression.

We gladly turn away from such vexatious considerations, and in lieu of them lay before the reader the several testimonies in favour of this design of Mr. Wilkins, that have been delivered by those who may be considered very competent judges: remarking, *en passant*, that no other modern piece of architecture in the metropolis has obtained such pointed and honourable notice almost immediately after its

erection. Referring to it in his 'Treatise on Architecture,' and therefore not at all likely to have expressed himself unguardedly, Mr. Hosking says: "The portico of the London University is of almost unequalled magnificence and beauty; and the cupola behind and above it is of elegant form; yet they do not harmonize; the one is much too large for the other, and their forms are incoherent." With a great deal of praise, this passage involves no little censure; yet in our opinion the latter partakes too much of hypercriticism, and it further emanates from one who is evidently not disposed to admit other combinations into any system founded upon Grecian architecture than are authorized by strictly classical precedent and authority. That the portico and dome differ widely from each other as to shape, is obvious; that we have no ancient example of a Greek temple with a dome arising from its roof, cannot be denied; nevertheless, we cannot help being of opinion that both features here harmonize perfectly; both partake of the same taste, and seem to conform to the same principles of architectural beauty, applied to the respective purposes. The beauty of the dome is not precisely the same as that of the portico; but neither is the beauty of a door precisely the same as that of a column, however much they may agree as individual parts respectively characterized by the general style. The Greeks had no domes; so much the greater merit then on the part of the architect, who has been able to engraft that feature so happily on what is else strictly Grecian, as to prevent its having the appearance of being at all exotic,—on the contrary, what we can easily delude ourselves into the idea that the Greeks themselves would have produced, had they become acquainted with the dome.

Another writer who has frequently been quoted by us, Mr. Wightwick, is far more panegyric; nor does he qualify

his praise by any admixture of blame. "Of the London University," he exclaims, "we have yet only a portion, though at the same time a cause for no small portion of pride. Here Athens is nobly accredited; Rome complimented; and England honoured. The reader is acquainted with the extent of my travels, and will therefore know how to value my assertion—that the centre-piece of this building is, next to the dome of St. Paul's, the finest piece of external Greco-Italian architecture which I have ever seen—the most dignified in its elevation, and the most elegant in its proportions and details. The portico exhibits a most happy mean between the Roman and Parisian examples, (viz. the Pantheon, and the Chamber of Deputies,) *i. e.* ten columns in front *vice* eight or twelve, and two intercolumniations\* in depth *vice* three or one. Standing on the platform of a noble ascent, and crowned with a dome of singular elegance, it is certainly unique as an example in which loveliness and majesty are at once distinguishing characteristics."

After this burst of fervid admiration, any thing more temperate will be likely to appear tame and insipid; nevertheless, we will quote the opinion incidentally expressed by Mr. Trotman in a clever paper in the first volume of the 'Architectural Magazine,' where, speaking of the improvement of Roman details upon Grecian principles, he goes on to say: "Were we required to particularize an example of the happy result of a similar combination, we could select none supe-

\* Few writers observe the distinction that ought to be made between the terms *intercolumniation* and *intercolumn*. To employ the former as expressing the actual spaces between columns, as well as the mode of spacing them, is evidently incorrect; for we might as well speak of so many columniations instead of so many columns. This remark might have been made before, where the term has been misapplied by other writers in this work; but some will probably think it was hardly worth making at all.

rior to that afforded by Mr. Wilkins, in the London University, with regret, however, that the incomplete state of the structure should leave many of its picturesque beauties to be perceived only upon reference to copies of the original design. We are much inclined to believe that the perfection of the architecture of horizontal lines is to be sought only in this union of Greek and Roman principles; a union which, while it would put to shame some of the pseudo-Athenian works of the day, would have the effect of purifying compositions of the other class from many of those frivolities and conceits which are not of classic origin, but have their rise in the practice of the modern Italian school."

The London University has also been spoken of in terms of high commendation by other writers in the same journal, and also in 'Fraser's Magazine,' and in the series entitled 'Strictures on Structures' in the 'Printing Machine,' of which it forms the 8th No. What language would be employed by those who have so highly extolled buildings that will not bear the slightest comparison with it as to taste or any other quality, could they revisit earth, and behold it, must be left to imagination. It is certainly the architect's chef-d'œuvre, and throws the National Gallery quite into the shade; especially when a comparison is made between the domes of the two buildings, the latter work exhibiting in that feature a most deplorable falling off from the taste displayed in the other: and so far, no one has done more to put us out of conceit with the Gallery, than the architect of the University.

On the ground floor there are four lecture-rooms in front, two on each side of the portico, separated by a vestibule leading into an open cloister, 107 feet by 23; that is, there are two rooms, 46 feet by 24, a passage between them, and a cloister behind, beneath each of the large halls shown in the engraved plan of the upper floor; of which last-men-

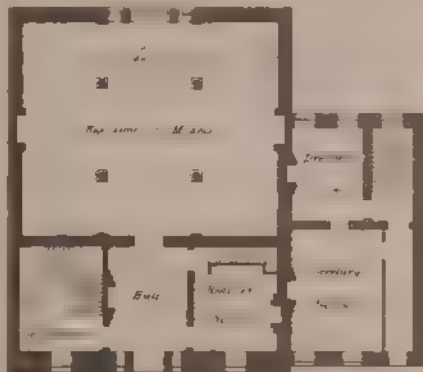
tioned rooms, that on the north side of the portico and octagon vestibule is the principal museum (with a smaller one adjoining it); that on the south, the library. The third large room, namely, that at the back of the building, or to the east of the vestibule, was nearly burnt down about two or three years ago, but fortunately the damage extended no further, nor did the dome receive any injury. This portion of the edifice is now rebuilding.

EDITOR.





ST. PETER'S CHURCH, NEW YORK



Scale of Feet  
 0 10 20 30 40 50 60 70 80 90 100  
 IN FEET AND INCHES

See General Notes on page 10 of this volume

## THE SOCIETY OF ARTS.

THE idea of an institution for the promotion of the useful arts was first conceived about 1731, by Mr. William Shipley,\* of Northampton, who, some years afterwards, viz. 1752 and 1753, came several times to London, and conversed on the subject with Mr. Henry Baker, (the ingenious naturalist, and essayist on the microscope,) who, though concurring in the opinion as to the utility of the scheme, doubted the possibility of carrying it into effect. Shipley, however, was not discouraged; a general recommendation of such a society was drawn up and printed, and, by the indefatigable exertions of the projector, who placed it in the hands of persons of quality and fortune, a meeting was at length appointed to be held, and it took place on the 22d of March, 1754, when it was resolved to form a society for communicating to the public useful information relative to the manufactures of the country, for encouraging the introduction into our colonies of new and valuable articles of culture, and for extending to the various branches of the Fine Arts that patronage of which they were greatly in need.

It was also proposed to “give *premiums* for the discovery of cobalt, and the cultivation of madder, and for the best drawings made by boys and girls.”

To give weight and influence to the new association, Lord

\* Brother to Dr. Jonathan Shipley, Dean of St. Asaph. He died in 1804, aged upwards of ninety.

Viscount Folkestone was chosen president, and he continued to officiate till his decease in 1761, when Lord Romney was elected to succeed him.

"In the course of a few years," says Mr. Arthur Aikin, the scientific and intelligent secretary to this establishment, "it had associated together eminent persons from every party in the country, who, how much soever they might differ on other points, most cordially concurred in the promotion of a plan, the importance of which admitted of no dispute, and of which the results promised to be so extensively and impartially useful."

As the number of members increased, further accommodations became requisite, and, in 1771, an arrangement was made with the four enterprising brothers, named Adam, for erecting a house for the society in John Street, *Adelphi*, which derived both its origin and name from those celebrated architects. The first stone of the new edifice was laid on the 28th of March, 1772, and the society took possession of the premises in the year 1774.

In the spring of the year 1777, the late James Barry, Esq. R. A., who, in 1782, was elected Professor of Painting to the Royal Academy, caused a proposal to be made, through the medium of Valentine Green, Esq., for decorating the great room of the society with a series of paintings analogous to the purposes of the institution. His labour and talents were to be bestowed gratuitously, but the expense of canvass, stretching frames, and colours, estimated at £100, was to be defrayed by the society. This generous offer was readily accepted; and the further sum of £30 for figures, which the artist himself had proposed to supply, was also annexed to the former sum, by the society's wish. Soon afterwards the paintings were commenced, and the artist pursued his laborious occupation with great assiduity for between five and six

years, before his work was finally accomplished. In 1781, the Society voted him £50, and they also granted him permission to exhibit the pictures for his own emolument, during two months in each season, in the spring of the years 1783 and 1784, the expenses on both occasions being defrayed by the Society.\* In January 1799, the additional sum of 200 guineas, and a gold medal, were given to him as a further reward, and he was elected an honorary member for life.†

The very extensive and most beneficial influence which the fostering encouragement of this Society has had upon the arts, the commerce, the agriculture, and the manufactures of the British empire, cannot be sufficiently appreciated without allotting a far greater space to the subject than can either be allowed, or is consistent with the character of this work.

Some idea, however, of the great advantages which have

\* Independently of the gold medal, and other sums voted to Mr. Barry at different periods, the expenditure of the Society, on account of the above paintings, amounted to £539. 2s.; viz. for canvass, colours, frames, and other incidental charges, £315. 2s., and for the two exhibitions, including catalogues, £224. The frames cost £100. 7s.

† Mr. Barry died at the house of a friend in 1806 his latter years were spent in a very secluded manner. His temper had been soured by opposition and difficulties, and his high opinion of what was due to the interests of art, combined, perhaps, with a somewhat too inflexible tenacity in maintaining his independence by unsocial behaviour, had bereaved him of patronage. Before his decease, a subscription was entered into for his support, and the sum of £1000 was raised for him, chiefly among the members of the Society of Arts. Sir Robert Peel, Bart. one of the vice-presidents, father of the principal secretary of state, generously granted him an annuity of £120 for that sum; but poor Barry lived not to receive even the payment for a single half year. He was interred in St. Paul's Cathedral; Sir Robert Peel gave £200 towards defraying the funeral expenses, and offered to pay for a monument to his memory, but it is understood that the sum required for fees to obtain permission to erect it in the above church, has prevented the execution of his intentions.

sprung from this institution may be conceived, from the bare mention of the fact, that full £90,000 have been awarded by it in premiums, and in medals (both of gold and silver), since the period of its establishment.

The edifice, in which the meetings\* of this Society are held, forms a portion of the Adelphi Buildings, and is situated on the north side of John Street. It is an appropriate and convenient structure, 44 feet in width, 60 feet in depth, and 48 feet in height, from the ground step to the apex of the pediment. The basement story is plain, except the entrance, or central part, which exhibits two columns and two pilasters of the Corinthian order, supporting an enriched entablature. The façade of the principal and upper stories is of the Ionic order, and consists of four columns, fluted, sustaining an entablature and a pediment: in the middle of the fascia (architrave and frieze), within a panel, are the words, **ARTS AND COMMERCE PROMOTED**. An ornamental Venetian window occupies the central part of the principal story, and in each of the adjoining intercolumniations (intercolumns) is a plain oblong window: the windows of the upper story approach nearly to a square; and in the centre of the pediment is a circular window.†

\* The Society's general meetings are held every Wednesday evening, from the fourth Wednesday in October, to the first in June; but the several committees, nine in number, meet at other times, during the session, to examine and determine on the value and originality of the communications, &c. Every member pays two guineas annually, or twenty guineas, to be exempted from all further payments. The present number of members is about 1800. Since the year 1820, the annual rewards have been distributed at the Opera House, the Society's room having been found altogether inadequate for the accommodation of the numerous persons who attend the ceremony.

† It must be remarked, that the above description does not extend to the adjoining house, in which are the secretary's apartments, and the committee-room, to which there is an entrance, through the housekeeper's-room, in the principal building, as shown in the plan of the *principal floor*, in the annexed plate.

The entrance hall communicates with the register-room on the right, the great staircase on the left, and the *repository for models*, &c. at the back: the latter measures 42 by 35 feet. This apartment peculiarly deserves the inspection of the curious, and particularly of those persons who are interested in mechanism, the valuable collection of ingeniously-constructed models which it contains being the largest in Europe.

The *Society's room*, which is immediately over the repository, and of similar dimensions in width and depth, derives all its light from a glazed cupola. Its height is about 40 feet, and it is handsomely seated and fitted up for the accommodation of the members. The walls are decorated with the series of paintings executed by Barry, and which, it has been judiciously remarked, "constitute one of the grandest moral efforts of the delineative art that was ever produced, and is equally an honour to the British school, and an ornament to this capital."

Barry's great object was to illustrate the maxim, that "THE ATTAINMENT OF HAPPINESS, BOTH INDIVIDUAL AND PUBLIC, DEPENDS ON THE CULTIVATION OF THE HUMAN FACULTIES;" and he has endeavoured to exemplify this important truth by the subjects of six large pictures, three of which are truly poetical, and the others historical. The pictures are all of the same height, viz. 11 feet 10 inches; the first, second, fourth, and fifth, are each 15 feet 2 inches long; the third and sixth, which occupy the entire breadth at the north and south ends, are each nearly 42 feet in length. The frames are of burnished gold; and between the upper edges of the pictures and the cornices of the room, is a continued scroll of palm branches.

The first picture represents *Orpheus*, as the founder of the Grecian theology, inviting Man, by the power of song, to

forsake his savage or uncultivated state, and, by the use of letters, philosophy, and religion, to secure the pre-eminent advantages of instruction and social order.

The second picture is a *Grecian Harvest Home*, in which mankind, relieved by Ceres, or agriculture, from the wants and miseries of a state of nature, are engaged in rural sports and exercises, indicative of plenty, innocence, and happiness.

The third picture represents the *Victors in the Olympic Games*; the point of time being that in which the victors are passing in procession before the *Hellanodicæ*, or judges, and receiving their olive crowns in the presence of all the Grecians.\* The truth inculcated is, that both the strength of the body and the mental energies are improved by a virtuous education.

The fourth picture represents the *Triumph of the Thames, or Navigation*, which, by enterprise, and the use of the mariner's compass, has established a connexion between the four quarters of the globe, and increased the happiness of man, by a reciprocal exchange of the productions of every country and of every clime.†

In the fifth picture, the *Distribution of the Rewards* of this Society is represented, and numerous portraits are introduced of illustrious and eminent members and other persons.

The sixth and last picture is *Elysium, or the State of Final Retribution*, in which are assembled those great and good men of all ages and nations, who have acted as the cultivators and benefactors of mankind.

\* In this picture, the painter has introduced a likeness of the great Earl of Chatham, in the person of Pericles, and his own portrait in that of Timanthus, who is holding in his hand a picture, conformably to his history as related by Pliny.

† Here are introduced the portraits of Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, Captain Cook, and the late Dr. Charles Burney.



This room is further ornamented with whole-length portraits of Lord Viscount Folkestone, the first president of the Society, by Gainsborough; and Lord Romney, the second president, by Sir Joshua Reynolds. There is, likewise, a marble statue, by Carlini, of Joseph Ward, M. D., presented by Ralph Ward, Esq. in 1792; busts of the Prince of Wales, (George IV.) by J. C. Lochée; Dr. Benjamin Franklin, and Mr. Barry; and plaster casts of Mars, Venus, and Narcissus, by the late John Bacon, R. A., taken from statues in marble, made by himself, and for which premiums were awarded to him by the Society.

E. W. BRAYLEY.

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The above account is quite innocent of any remark upon the building itself, since what is said of it amounts to no more than is evident from the elevation itself; therefore as description is superfluous, as explanation altogether nugatory. The writer was, perhaps, fearful of committing himself by quoting Malton's opinion without some comment to qualify its palpable extravagance; since that critic has not scrupled to affirm that it is one of the most perfect pieces of architecture in the metropolis—at least was, at the time when he wrote; being "beautifully simple without meanness, and grand without exaggeration."

The real truth is, it has no pretensions whatever to grandeur; and even its simplicity is of a very spurious kind, for it partakes far more of nakedness and poverty, than of that subdued elegance and unity of expression, which are essential to æsthetic simplicity. Here, on the contrary, we behold two utterly distinct and even adverse styles brought into contact, without any attempt being made to reconcile, much less to amalgamate them.



Four Ionic columns are attached to the front of a modern plain-sashed house, with meagre balconies before the windows, and a spruce fan-light door. It is true some decoration is bestowed upon the large centre window, but it would seem, merely for the purpose of increasing disparity, by showing another mode of it; because that feature is almost equally at variance with the style indicated by the columns, and with that manifested by the other windows. In regard to the columns themselves, they are better samples of Greek than Londoners were accustomed to in the days of Adam—*i. e.* of Robert Adam, for the architect must not be confounded with the ‘first of men:’ yet although so far unexceptionable, they are exceedingly faulty, considered with reference to their entablature; because either they are much too large, or the latter much too small; which last is really the case, since the columns are so very far from appearing at all too large for the space they occupy, that the width of the centre inter-column amounts almost to a gap in the composition.

The architrave and frieze together do not exceed the depth of the capitals, which would not have been greatly too much, had it been assigned to the architrave alone. Nevertheless the cornice is scanty and meagre, even in comparison with the other divisions of the entablature, and has scarcely any indication of corona. As the crowning member of the order it is very defective,—as that of the entire elevation it looks positively insignificant. The frieze is ornamented in a very Adamish taste; but whether it most partakes of the simplicity or of the grandeur which Malton ascribes to the building, we pretend not to decide. The same may be said of the fan-shaped embellishment filling up the arch-head above the Venetian window. The ornament there introduced is in a most wretchedly frivolous taste for architecture—not very much unlike some of the patterns formerly painted on

japanned tea-trays, or worked on sprigged muslins,—most Jemmy-Jessamy stuff, equally insignificant and unmeaning—tawdry and trumpery.

Having thus shown what kind of grandeur and simplicity are here displayed, we may be excused from adverting to other faults, not the least of which is the disagreeable effect of the large square window above the Venetian one. From what we have said on the subject of this design, we would not, however, have it inferred, that we consider Adam to have been a man without talent: on the contrary, many of his plans are excellent, especially if compared with those of his predecessors.

Many happy ideas are to be met with in his works, although his designs are so unequal in merit, and both good and bad so mixed up in them, that they are by no means to be implicitly relied upon as models, but rather studied for the sake of the hints they furnish to those who are capable of making use of them.

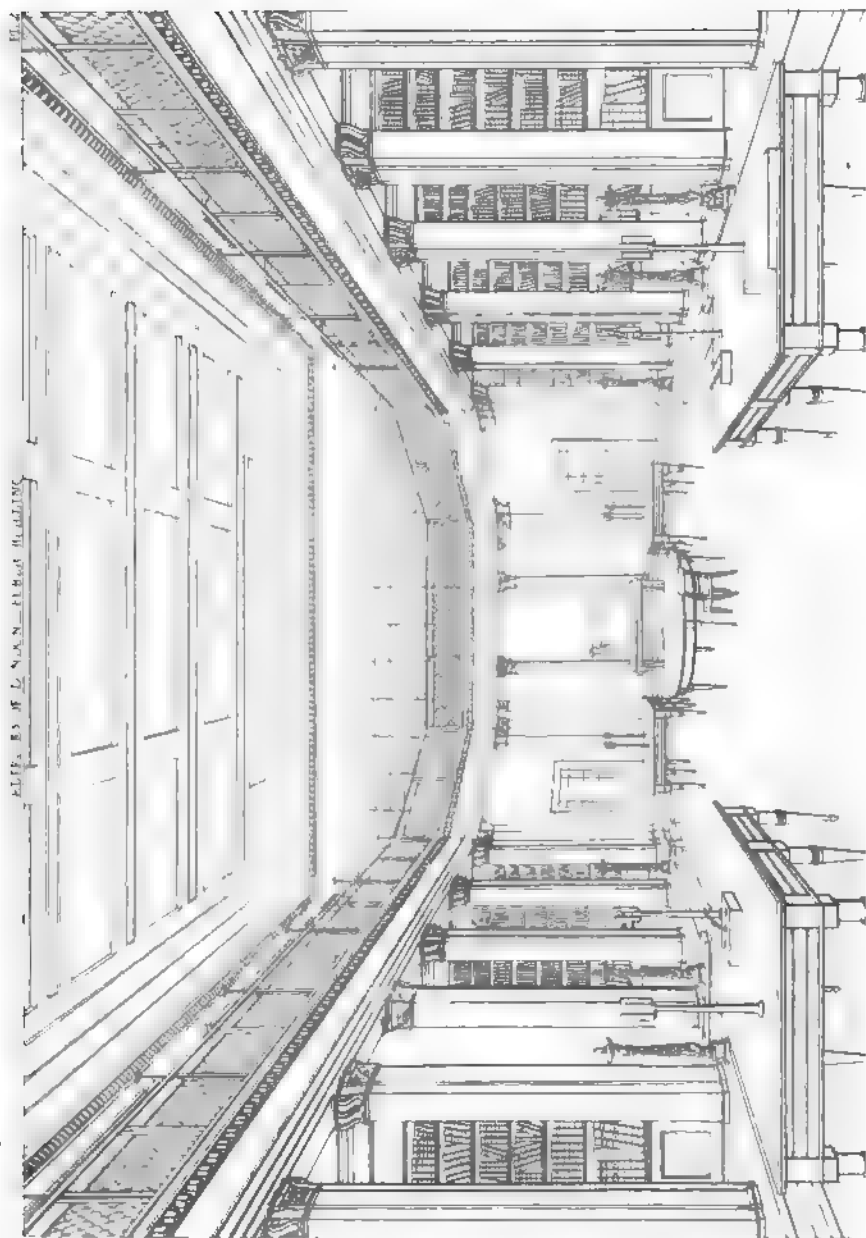
EDITOR.

## THE LONDON INSTITUTION.

**THE LONDON INSTITUTION**, like the more venerable establishment of the Royal Society, owes its origin to the patriotic exertions of a few affluent and public-spirited citizens. The design of forming a Public Library in the city of London appears to have been first suggested by Carte, the historian; who, early in 1743, published a Prospectus for the establishment of a Library, upon a large scale, at the Mansion-House; and in the detail of his plan it was proposed, that the twelve principal companies of the city should each subscribe £2000 for the purchase of books and other incidental expenses.

This scheme, however, did not meet with the desired encouragement; and it was reserved for the active patriotism of the nineteenth century to carry into effect so laudable an undertaking. In furtherance of the plan, a meeting was held at the City of London Tavern; and Sir Francis Baring being called to the chair, the following resolutions were unanimously adopted:—

“That it is expedient to establish an Institution, on a liberal and extensive scale, in some central situation of the city of London, the object of which shall be to provide a Library to contain works of intrinsic value; lectures for the diffusion of useful knowledge; reading-rooms for the daily papers, &c. That this Institution shall consist of a limited number of proprietors, and of life and annual subscribers. That the interest of the proprietors shall be equal, permanent, transferable and hereditary, and shall extend to the





absolute property of the whole establishment; they shall be entitled to such extraordinary privileges as may be consistent with general convenience, and upon them shall devolve the exclusive right to the management of the Institution. That the life and annual subscribers shall have the same use of, and access to, the Institution as the proprietors. That the qualification of a proprietor be fixed at seventy-five guineas. That ladies shall be received as subscribers to the lectures. That this Institution be denominated the *London Institution*, for the advancement of literature, and the diffusion of useful knowledge."

The first general meeting of the proprietors was held on the 17th of October, 1805; and on the 18th of January in the following year, extensive premises, in the Old Jewry, were rented for temporary purposes, and completely prepared for the use of the proprietors. This spacious edifice was erected in 1677, by Sir Robert Clayton; and during the time it was appropriated to the use of the Institution, the library was arranged on the first floor, and the newspapers and pamphlets in three small apartments on the ground floor. The staircase was finely painted by Sir James Thornhill for the original proprietor, and it exhibits several allegorical designs from the mythology of Hercules, among which was the rape of Dejanira, copied from a celebrated painting by Guido.

In consequence of the expiration of the lease of the above house, and the difficulty experienced in procuring a situation sufficiently central and commodious for the establishment, the board of management decided on the purchase of extensive premises in King's Arms Yard, which were entered upon at the beginning of the year 1815. One of the principal objects of the Institution, however, still remained unprovided for; namely, the diffusion of general knowledge by

the delivery of literary and scientific lectures. Anxious to fulfil the original intention of the Institution in one of its most important features, the board of management entered into arrangements with the committee of city lands for the purchase of a suitable site in Moor Fields. This was effected on terms advantageous to the Institution, as the committee nearly doubled the extent of the original ground plot without any increase in the sum specified.

The premium of one hundred guineas offered for the best design was awarded to Mr. William Brooks, architect, and the first stone of the new building was laid by Alderman Birch, then Lord Mayor, May the 4th, 1815. Mr. Charles Butler read an admirable and eloquent "inaugural oration" on the occasion, which has since been published in his "Reminiscences."

The architect, and Mr. Cubitt the builder, appear to have had many difficulties to contend with in the performance of their arduous duties; but by dint of great exertion the present spacious mansion was opened for the use of the proprietors, April the 21st, 1819.

The front, which is rather more than 100 feet in width, is formed of massive blocks of Portland stone. A portico, which, with its pediment, reaches to the upper balustrade, is supported by double rows\* of columns, and ornamented with wreaths of flowers, &c. The front is likewise decorated with

\* This may have a meaning, could one but find it out; yet it is so difficult to do so, that one is inclined to suspect there must have been some very gross error in the text, although what the right reading should be it is now impossible to discover. It will be seen by the plan and elevation, that there is an upper Corinthian tetrastyle, over a Doric distyle in antis; whether, therefore, "double rows of columns" is an error of the press for "a Doric row of columns"—which would still be a very incorrect as well as awkward expression, the reader must be left to determine for himself.—Ed.

pilasters of the Corinthian order; a balustrade of masonry, occasionally relieved by sculptured blocks, running along its whole extent. The mansion is separated from the adjoining houses forming the Circus by two wings of masonry containing doors; the eastern wing opening a private communication with Wilson Street, while the opposite wing affords a passage to the gas-works of the establishment.\* It formed part of the original plan to place a circular observatory in the centre of the front, and immediately over the great saloon; but this idea was afterwards abandoned on account of the expense attendant on its erection; and however much its loss may be regretted as an ornament to the edifice, it must still be allowed that an observatory, placed in the immediate vicinity of a crowded thoroughfare, could promise but few results of much importance either to the astronomer or man of general science.

On entering the great hall, the eye rests with pleasure on a perspective at once chaste and elegant, the effect being in no small degree heightened by a small octangular vestibule which forms the extremity of the back ground. The ceiling of the hall is supported by eight fluted columns of Bath stone, and is separated from the staircase by glazed doors. The two lower reading-rooms are appropriated to the use of the newspapers and periodical works, beyond which are the committee-room and sub-librarian's apartments.

The principal staircase is lighted by a large window of ground glass, in three compartments; each division being surrounded by a bright ruby-coloured border of the same material.

The saloon, which is of sufficient magnitude to contain the

\* The first of these doors is intended to communicate, by means of a covered way, with the small vestibule which connects the mansion and theatre;—thus forming a distinct entrance to the lecture department of the Institution.

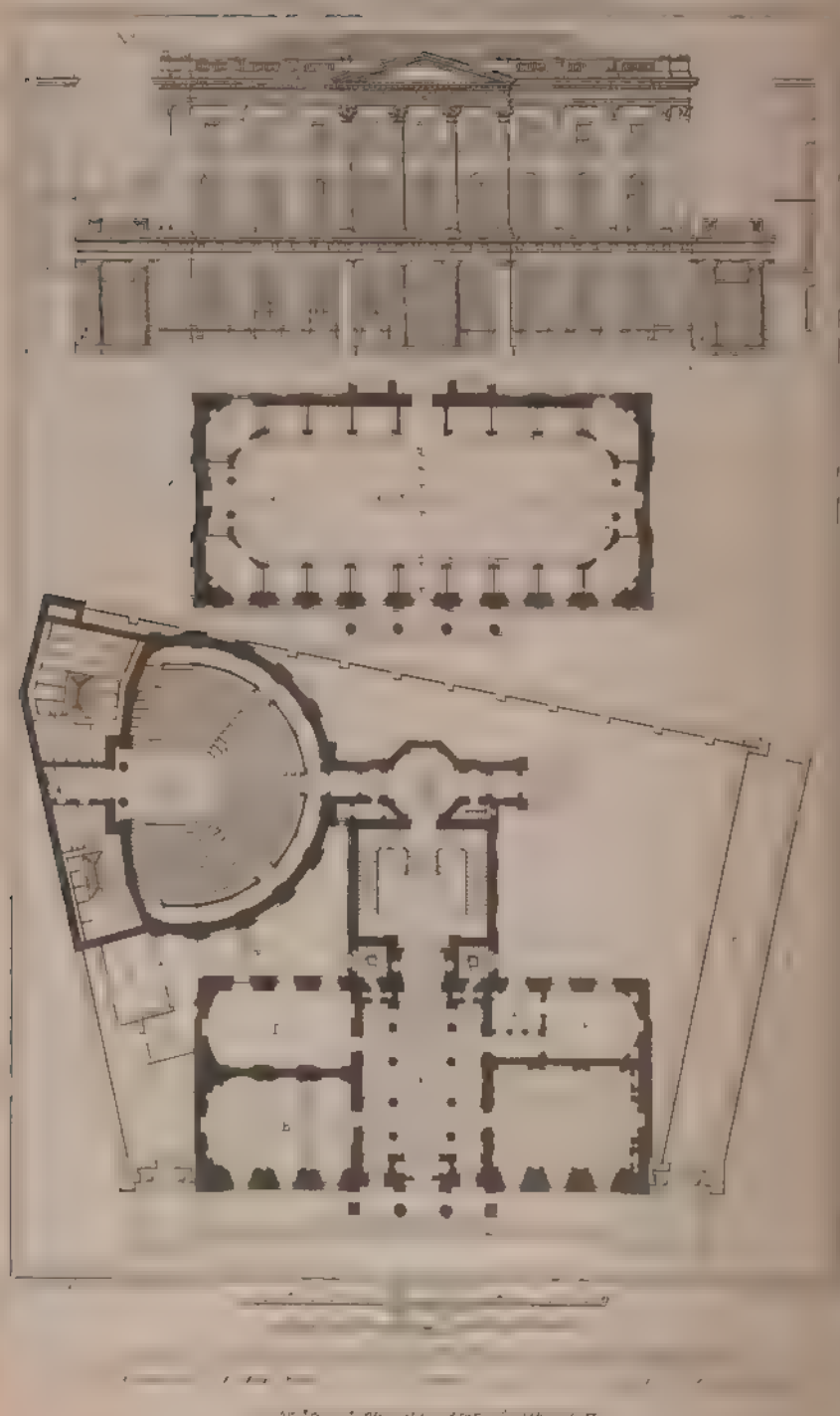


whole library, may justly be considered one of the first of the kind in England. It is 97 feet in length by 42 in width, and 28 in height; and the whole proportions are admirably arranged and harmonized.

The area of this apartment is of an irregular octangular form; four reading-rooms provided with tables, &c. at the angles, having been detached from the body of the room—thus uniting the advantages of study and privacy with a facility of access to the library. The sides are divided into thirteen recesses formed by double bookcases, each recess being faced by an appropriate pilaster. A light but substantial gallery extends completely round the room, and is supported at its eastern and western extremities by richly ornamented Corinthian columns. The unbroken rays of a direct southern sun cast a cheering influence over the whole room; whilst bronze tazze and candelabra, supplied with oil gas made on the premises, diffuse a strong and clear light in the evening for the purpose of reading.

The library is open from ten o'clock in the morning till eleven at night, with the exception of Saturdays and Sundays: on the former of which it is closed at three o'clock, on the latter it is always shut. The *theatre*, or lecture-room, which is connected with the principal staircase by a vestibule and double folding-doors, is built on a plan nearly similar to that of the Royal Institution. The audience part is capable of accommodating about six hundred persons; and the seats are so admirably arranged as to afford an uninterrupted view of the experiments performed upon the lecture-table, from all parts of the theatre. The light is admitted by a circular lantern, placed immediately over the centre of the room, and it is excluded when necessary by an apparatus no less simple than efficient,—a false ceiling sliding down the lantern, which, passing the windows, darkens the room.





Behind the lecture-room is placed the *laboratory* and *apparatus-room*, both of which are admirably constructed for the use of the lecture department. The laboratory is furnished with furnaces, sand-baths, a still, worm-tub, and a complete set of chemical apparatus.

The apparatus-room forms the opposite wing to the laboratory. It is lighted by an oblong lantern; and the models and philosophical instruments, constructed and purchased under the direction of Mr. Pepys, form a very distinguished feature of the establishment.

The accompanying Plates represent the chief features of this building.

PLATE I. No. 1. Elevation of the south front:—2. Plan of the library:—3. Ground plan of the building, including the lecture-room, L; laboratory, N; and apparatus-room, O:—D, the committee-room; E and F, sub-librarian's apartment; B and C, pamphlet and newspaper rooms; G, staircase leading to water-closets, &c.; H, private staircase; I, principal staircase; K, octangular vestibule beyond it, leading to theatre or lecture-room, L.

PLATE II. View of the library.

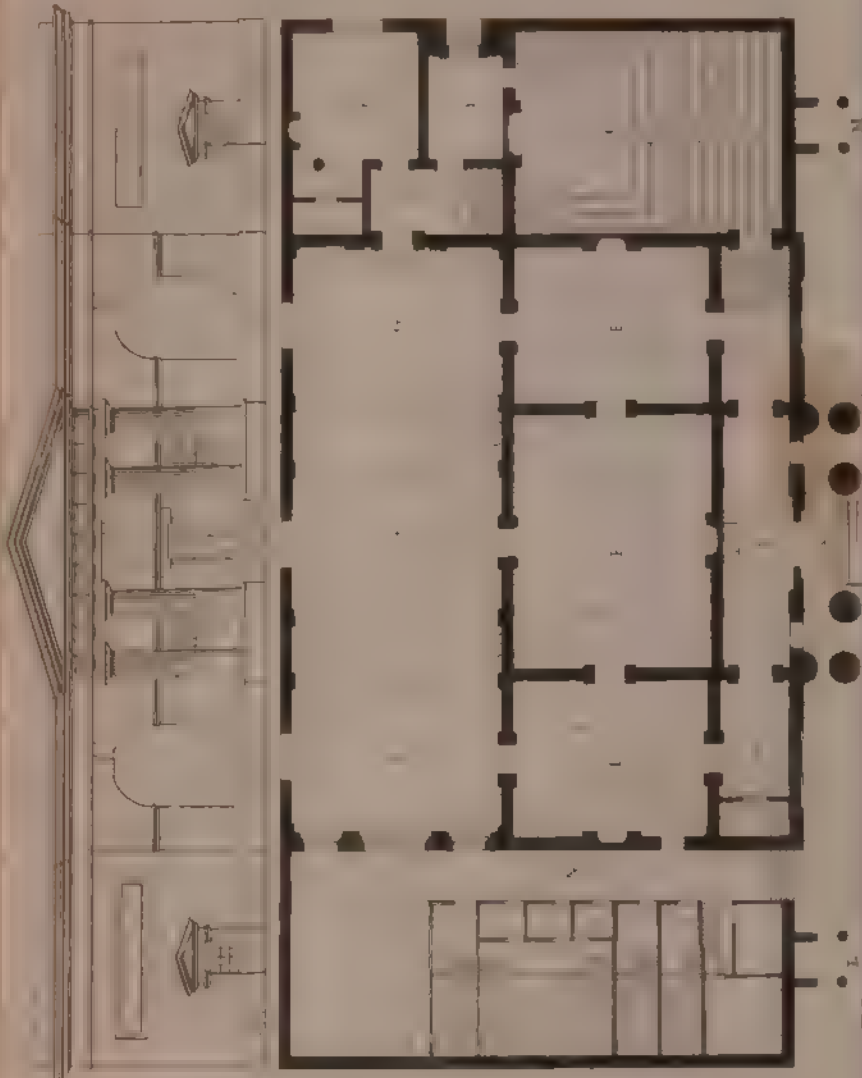
C. F. PARTINGTON.

## RUSSELL INSTITUTION,

GREAT CORAM STREET.

THE elevation of the building delineated in the annexed print, is partly in imitation of a classical model, and considered by the majority to be elegant and proper, yet we shall find more to condemn than applaud in the adaptation of the Grecian Doric, with its ponderous members, to the purposes of an assembly-room. We can, however, easily account for the present building, without impeaching the taste of its architect. A large increase of new houses, erected to the north of Bloomsbury Square, had been rapidly occupied by respectable and wealthy inhabitants, and it was thought that a subscription assembly-house would at once be a desirable place of local amusement, and a profitable speculation to the builder. A spacious edifice was accordingly designed, with suitable and commodious interior arrangements, and with an architectural façade, well calculated to attract the attention of the passing stranger. It was large, massy, and had a novel aspect; but the unprejudiced critic looked in vain for any thing analogous to Terpsichore, tripping on the "light fantastic toe," or other goddess of sport, or any gay and joyous pastime. The architect will argue that either the Corinthian or the Composite order, with its proper dressings, would have involved expenses beyond the anticipated remuneration, and that he adopted this elevation as best calculated to produce a striking effect at the least expense; on this ground,

FORBES & LONDON





therefore, we must admit that his judgment was discreetly exercised.

The entire building is of brick, but this front is cased with stucco. Its roof was mostly covered with pantiles, and the whole building was originally executed with the cheapest materials. Immediately after its completion, it was accidentally burnt; but it was soon rebuilt, nearly as it now appears. For one or two seasons the great room was occupied for concerts and dancing, and some of the smaller apartments for billiards, cards, &c. Fortunately the northern extremity of London was either too cold or too prudent to encourage such "*irrational amusements*;" and the premises remained for some time unoccupied. Taking a hint from the Royal and London Institutions, which were then popular, the proprietors thought it expedient to offer their building for a similar establishment. A meeting of the neighbouring inhabitants was therefore summoned, in 1808, to raise 12,500 guineas by 500 shares at 25 guineas each, to purchase the premises, provide books, furniture, &c. The plan was approved, and in June 1808 the Institution was regularly organized. The cost of the premises was 5000 guineas; exclusive of a suite of baths on the west side, (attached to and forming part of the edifice,) which, with the advanced ground rent of £90 per annum, was afterwards purchased for £2700, raised by the sale of 200 additional shares. The whole is now held of the Duke of Bedford, under the original lease, for 99 years, at an annual ground rent of £10. About four years after this purchase, it was found necessary to make a new roof to the greater portion of the building, and to repair and adorn many other parts; the expenses of which amounted to nearly £2500. In 1824 an additional sum of £150 was expended in new slating and repairing the roof of the large library room, and in other



works. When the Institution was formed, a committee, consisting of one chairman, seven managers, and sixteen other proprietors, was elected from the subscribers, and under its government the whole economy of the society has been regulated. The managers are elected for five years: four of the committee secede from office every year, and the same number of proprietors are elected to succeed.

Of the sum originally subscribed, 4,500 guineas were appropriated to fit up the rooms and provide a stock of books; and from that time to the present, an annual sum of from 250 to 300 pounds, has been expended for books, magazines, newspapers, and other periodicals. Besides the original proprietors at 25 guineas each, it was provided that annual subscribers of three guineas each should be admitted to the library and news-room. A lecture-room has also been provided, as shown in the annexed plan; and for some years past, two and occasionally three courses of lectures have been delivered by different scientific gentlemen.

The committee in the first year finding that neither the dividends arising from the funded property, nor the annual subscriptions from strangers, would fully pay the current expenses, and at the same time augment the library, proposed to the general meeting, that each proprietor should pay an annual subscription of one guinea, and the proposal was adopted. This plan has given stability and prosperity to the Institution, whilst some other similar societies, from neglecting this system, have either been dismembered, or involved in pecuniary difficulties. The domestic establishment is conducted on the most economical scale; by which, and other prudent measures, this Institution has continued to augment its property, and also preserve a funded capital of £4000. The average annual expenditure for the last four years has been £1015.

In referring to and describing the accompanying ground-plan, nearly the whole building will be explained.—A, portico of four columns, with two half columns, behind which is a large door-way and two windows communicating with a lofty but narrow hall, B; C C are vestibules to an ante-room, D; E is the committee-room; F is a news-room; G G G, library, formerly the ball-room, measuring 75 feet long by 26 wide, and 30 high; H, lecture-room or theatre; I I, back entrance, hall and lobby; K, kitchen, over which and J, are the librarian's rooms; L, entrance to baths at N; M, entrance to counting-house and wine cellars, which latter extend under the whole building.

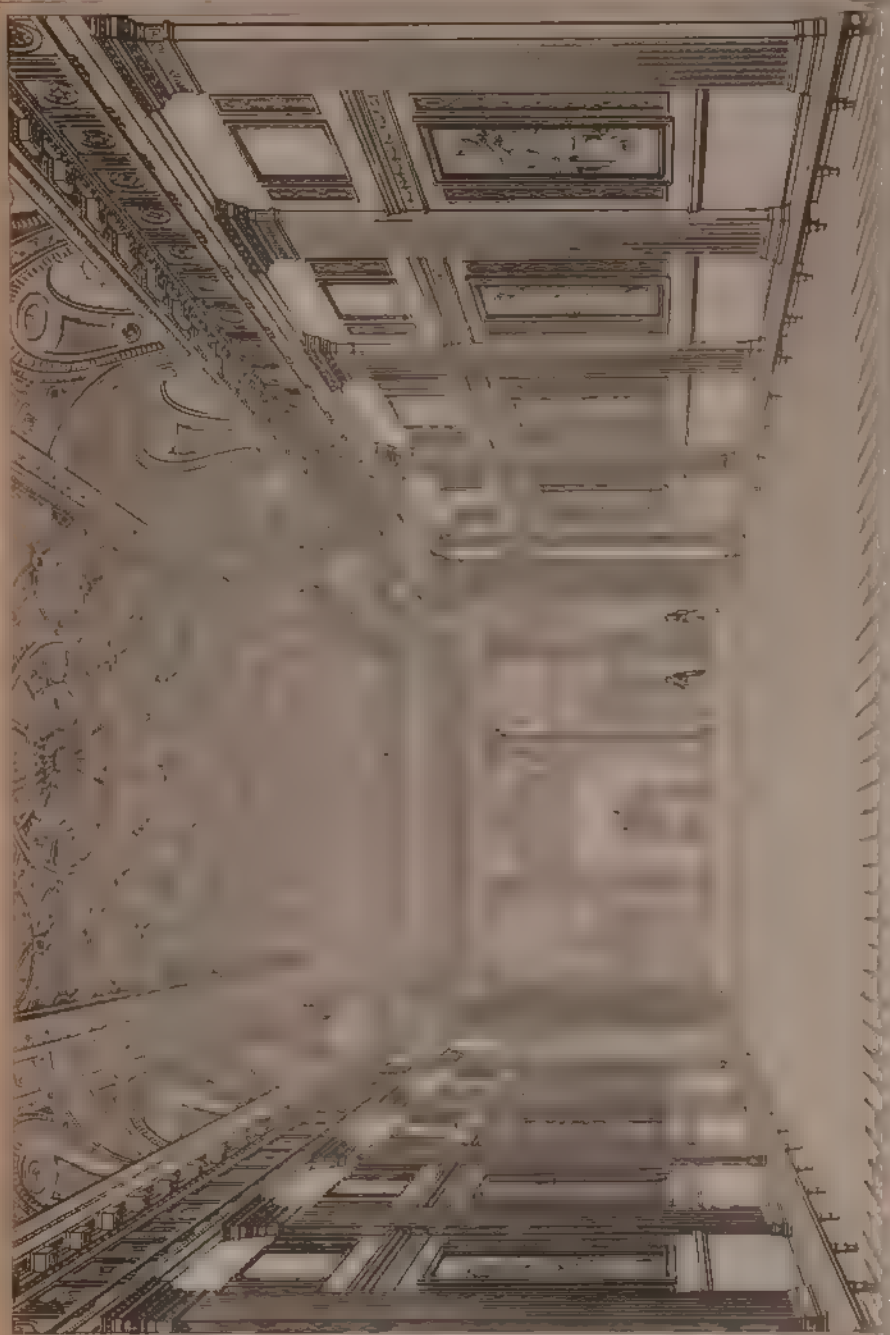
J. BRITTON.

## FREE - MASONS' HALL.

**THE *Masons*** had congregated, as a distinct body, prior to the reign of Henry the Sixth, in whose third year (anno 1424) the Parliament passed an Act, forbidding them to assemble in their General Chapters and Annual Congregations, under pain of the persons causing the meetings to be held being adjudged as felons, and those attending them being punished by fine and imprisonment, at the king's pleasure. The ground, or principle, on which that act was formed, was, that by the confederacies of the Masons, "the good course and effect of the *Statutes of Labourers* were openly violated and broken, in subversion of the law, and to the great damage of the community."

Little more, that can be depended on, is recorded of Masonry, as an institution, till the time of Queen Elizabeth, who is said by Dr. Anderson, (on what authority does not appear,) to have sent an armed force to break up the annual Grand Lodge of Masons, at York, on St. John's day, 1561; "but," he continues, "Sir Thomas Sackville, Grand Master, took care to make some of the chief men sent on that errand Free-Masons, who, then joining in that communication, made an honourable report to the Queen, and she never more attempted to disturb them."

James the First, who had been initiated in Scotland, and became Grand Master in England by "royal prerogative," appointed Inigo Jones his acting Grand Master, and he was



NO. 101. SO. & S. 11. 11. 11.



annually re-chosen till 1618; he was again elected in 1636, and remained in office till his decease in 1646.

During the Interregnum Free-Masonry was greatly neglected, but after the Restoration, it was revived under the patronage of Charles the Second, who had been constituted a brother whilst a forced exile on the Continent. In 1685, Sir Christopher Wren (who had been Warden in 1663 and Deputy in 1666) was elected Grand Master of this Fraternity, the prosperity of which, for many years, he had greatly contributed to support. After the Revolution, and notwithstanding that King William is said to have frequently presided in a Lodge at Hampton Court, during the erection of his palace there, the societies decreased; and this was still more particularly the case in the reign of Queen Anne, when the annual festivals were entirely neglected, in consequence of the increasing age and infirmities of Sir Christopher, which wholly prevented his attendance.

In 1717, about three years after the accession of George the First, the members of the only *four* Lodges then remaining in the south of England, all of which were in London, resolved to attempt a revival of Masonry, and "cement, under a new Grand Master, the centre of union and harmony."

In 1721, his Grace the Duke of Montague was elected to the Grand Mastership; and, thenceforward, that high office was regularly filled by a succession of distinguished noblemen, until 1782, when the masonic order was taken under the immediate patronage of the Royal Family. In that year, his Royal Highness the Duke of Cumberland was chosen Grand Master, and he continued in office until his decease in September 1790. On the 24th of November, in the same year, the Prince of Wales was elected Grand

Master, and he was installed at Free-Masons' Hall, on the 2nd of May, 1792.

On the accession of the Prince to the Regency of the United Kingdom, in 1811, etiquette appearing to require his resignation as Grand Master, the Duke of Sussex was, by the "unanimous acclamation" of the Grand Lodge, appointed to succeed him. Shortly afterwards, the Prince Regent graciously condescended to accept the title of GRAND PATRON of the Order.

The most important event of modern times, connected with the history of Masonry, was the RE-UNION, in 1813, of the two Fraternities respectively termed *Ancient* and *Modern* Masons, into which the Order had been separated for more than seventy years. This great event had been zealously promoted both by the influence and personal exertions of the Earl of Moira, and of the Duke of Athol; the latter of whom was Grand Master of the Ancient Masons. The Duke of Sussex had also strenuously endeavoured to advance this desirable object, and after the departure of the Earl for the East Indies, on the very eve, as it were, of the agreement, he persevered, with similar unwearied zeal, to complete the concord. As it had been fully understood that no beneficial result could be obtained unless the two societies negotiated on the basis of perfect equality, it was so arranged, that the Duke of Athol should resign in favour of his Royal Highness the Duke of Kent, who, on the 8th of November, in the above year, was accordingly elected "Grand Master of the Free and Accepted Masons of England, according to the old Institutions;" and he was installed on the 1st of December following, at an Especial Grand Lodge, held at the Crown and Anchor Tavern.

Soon after the revival of the Order, and particularly

under the Grand Masters Payne and the Duke of Montague, the influence of Masonry was much extended, many new Lodges were constituted, and additional dignity was acquired by the initiation of several noblemen. More room, therefore, was necessary for the accommodation of the augmented numbers of the fraternity than "the Goose and Gridiron" could supply, and, in 1721, the annual assembly and feast was held at Stationers' Hall.\*

As the Lodges increased in respectability and number, the meetings in Quarterly Grand Lodge and Annual Assembly became more crowded, and many inconveniences were consequently experienced. To remedy these it was proposed that a new and distinct edifice should be erected for all general meetings; and in November, 1774, the Grand Secretary reported, that a plot of ground and premises in Great Queen Street, Lincoln's Inn Fields, had been purchased by the Committee for the sum of £3150. The premises consisted of two houses and a large garden, and it was considered that the front house would let for £90 per annum, and that the garden was sufficiently large to contain a complete Hall for the use of the Society, of which the estimated expense amounted to £3000.

The foundation-stone of Free-Masons' Hall was laid, according to masonic rites, on the 1st of May, 1775, by the Grand Master, Robert, Lord Petre.

\* After that period, and until the opening of Free-Masons' Hall, in June 1776, the Annual Assembly was almost constantly held at one or other of the City Halls, as will be seen from the following list:—At Merchant Taylors' Hall in 1723, 4, 5; 1730, 2; 1765, 6, 7, 8, 9; 1770, 1, 2, and 3; at Mercers' Hall in 1727, 8; 1731, 3, 4, and 5; at Fishmongers' Hall in 1736, 7, 8, and 9; at Haberdashers' Hall in 1755, 6, 7, and 1775; at Barber-Surgeons' Hall in 1758; and at Vintners' Hall in 1762, 3, and 4. In 1774 the annual feast was held at the London Tavern, in Bishopsgate Street.



The building was completed in twelve months, and on the 23rd of May, 1776, it was opened; on which occasion, the title of *Grand Architect*\* was conferred, by the Grand Master, Lord Petre, on the late Thomas Sandby, who had designed the new Hall.

Although this edifice is apparently attached to the Tavern, which occupies the front of the premises in Queen Street, it is in every respect a distinct building, and the Tavern itself is rented from the Society, the tenant having the privilege of using the Hall when not required for masonic purposes.†

The Great Apartment, or Hall, is an elegant and finely-proportioned room, and, both in architectural character and decoration, is strictly appropriate to the purposes for which it was designed. Its length is 92 feet, its breadth 43 feet, and its height upwards of 60 feet. It is built of a composed order, and surrounded, internally, by an entablature and cornice, supported by pilasters and square fluted columns. Between the pilasters, at the sides, are two ranges of panelled compartments, eight of the lowermost and largest of which are occupied by full-length portraits of as many illustrious persons who have been Grand Masters. At the upper end, on a higher level, raised by two steps, is the seat of the Grand Master, which is placed in front of a semicircular alcove, between two fluted columns. On each side of the alcove is an enriched door-way, surmounted by an urn, with pendent festoons, and still higher are panels, adorned with masonic emblema. To the right and left, supported by square pillars, are two galleries, either for music or for the admission of ladies to the sight of such ceremonies as the

\* This title does not seem to have been confirmed by public opinion.—Ed.

† The present Tavern was built for the Society in the year 1786, by William Tyler, Esq., architect, but it has since been considerably enlarged.

laws of the Society will permit. There is also another gallery over the entablature of this end, guarded by a fancy iron railing, and capable of containing a great number of spectators. This elevated division of the Hall, which includes about one-fourth of its length, is allotted for the Grand Officers and their attendants; the remaining part is appropriated to the use of the Grand Stewards and Brethren in general, when assembled in Grand Lodge.

Over the entablature, on each side of the Hall, is a range of semicircular windows, which are placed thus high in order to prevent the masonic ceremonies being overlooked from the adjacent houses. The ceiling is very ingeniously designed, and highly enriched. In the centre, within a large circle, is represented the sun, in burnished gold, surrounded by the twelve signs of the Zodiac, which are distinguished by their respective symbols. All the other parts are wrought into numerous intersecting circles, including suns, stars, &c. At the lower end of the Hall is a music gallery, sufficiently capacious for 300 spectators: in this is a large organ. Numerous masonic emblems, both hieroglyphical and symbolical, are introduced among the minor decorations of almost every part of the Hall.

The portraits already alluded to are those of the Prince of Wales (George IV.), by Reynolds; Henry Frederick, late Duke of Cumberland; Robert Edward, Lord Petre; and George, Duke of Manchester; which were painted by the late Rev. William Peters, and presented by him to the Society; the Marquis of Hastings, by Shee,—a present from that nobleman; the Dukes of Kent and Sussex, by Sir William Beechey, painted at the cost of the Society; and the Duke of Athol,—a present from his Grace,—by Phillips.

At some of the public meetings held in this apartment; nearly 2000 persons have been present; and about 800

masons were assembled here at the ceremony of the Union, in December, 1813. It will accommodate more than 400 persons at dinner.

Although the charge was originally estimated at only £3000, it appears by the Grand Treasurer's accounts that, in 1792, above £20,000 had been expended on this edifice! which, with the cost of rebuilding the Tavern, &c. augmented the sum to nearly £30,000. In 1800, several thousand pounds being still due, a more efficient plan for obtaining contributions from the Lodges was adopted than had yet been enforced, in consequence of which every debt has since been liquidated.

J. B. & E. W. B.

[A new room, exclusively appropriated to the masonic meetings, has been erected from designs by Sir J. Soane, and exhibits many of the peculiarities of his style.]

## COLLEGE OF PHYSICIANS AND UNION CLUB HOUSE.

A MORE striking illustration of the general architectural taste of their respective periods cannot well be imagined than the Old and New College of Physicians: one thrust into a miserable, filthy lane, is characterized by uncouth heaviness and incongruous ornaments, and forms altogether a caricature of the ancient orders; while the other is finely situated for display, and exhibits a classical correctness in its portico, and a greater nobleness of style in general, with very superior execution. In point, too, of interior comfort, convenience, and beauty, the palm must be unhesitatingly assigned to the modern structure.\*

\* A morning paper (the Herald, Feb. 13th, 1827) lately contained a most furious and unqualified invective against the whole race of *modern architects*, pronouncing them to be utterly incompetent to compete with their predecessors, either with respect to taste, construction, or convenience. Others of our periodical critics seem actuated by the same sentiments, and think that they cannot err in traducing and depreciating the works of the living, and exalting those of the dead. Surely those writers must have been immured at home since the commencement of the present century, or must either perambulate the streets blindfold, or have strange prejudiced vision. Have they ever seen either Waterloo Bridge or the Bank?—those “two flimsy edifices,” that bid fair to last as long as any buildings ever erected in this country. Have they ever been in St. Martin's-le-Grand, to contemplate the works of the New Post-Office? an edifice which, when completed, will not have many rivals, for extent, solidity, and simple grandeur. Perhaps they regret the loss of

The north front of the building possesses great simplicity, and much of that severe character which distinguishes Sir R. Smirke's compositions. An hexastyle Ionic portico occupies nearly its whole extent, the front on each side beyond it

that *classical* structure, old St. Paul's School, and view with disgust its unworthy puerile successor. We will admit that the *heathenish* façade to the new buildings at the corner of Downing Street is absolutely barbarous, compared with the neighbouring structures of the Horse Guards and Admiralty, particularly the latter; that St. Pancras' Church possesses nothing of the beautiful simplicity and elegant taste displayed in Gibbs's Church in the Strand, that the splendour of Lord Grosvenor's new buildings is eclipsed by the *overwhelming beauty* of Marlborough House; that the new wing at the British Museum is absolutely frightful, compared with the *old portions* of that *splendid* pile; that Belgrave Square will be inferior to that of Finsbury; that Regent Street is infinitely less commodious, agreeable, and handsome, than the old streets and alleys whose site it occupies; and lastly, that Temple Bar is the *ne plus ultra* of magnificence, in attempting to improve upon which, modern architects have sadly retrograded.—Still we must be allowed to assert, that however inferior those of the present day are to their great predecessors, they contrive sometimes, perhaps accidentally, to render the interior of our houses tolerably comfortable and cheerful, and to fit them up with some degree of taste. The truth is, we do prefer—perhaps very absurdly—plate-glass to the good old-fashioned substantial windows, containing some two dozen squares of a horny material in a single casement or sash, the wood-work of which occupied about one-fourth of the entire surface—a sash that for ponderousness might be termed a glazed portcullis—such as it would baffle the effort of the most vigorous arm of the present degenerate race of mortals either to throw up or pull down. We conceive too—but here again, perhaps, very erroneously—that stone staircases are more elegant, and probably quite as safe as those of oak; that thoroughfare rooms, formerly so much in vogue, were not on all occasions convenient; that panelled wainscot, in those days so much in fashion, was a most monotonous and uncouth species of decoration; and that heavy wooden cornices are not so pleasing to the eye as the light and elegant ornamental forms now adopted in our drawing-rooms. It may justly be doubted, too, whether baths, conservatories, and music-rooms, to say nothing of other conveniences, be not some little improvement upon the domestic architecture of our ancestors; and whether, after all, many an unostentatious villa of the present day does not contain far more comforts, luxuries, and even elegances, than the vaunted old mansions of a century ago.

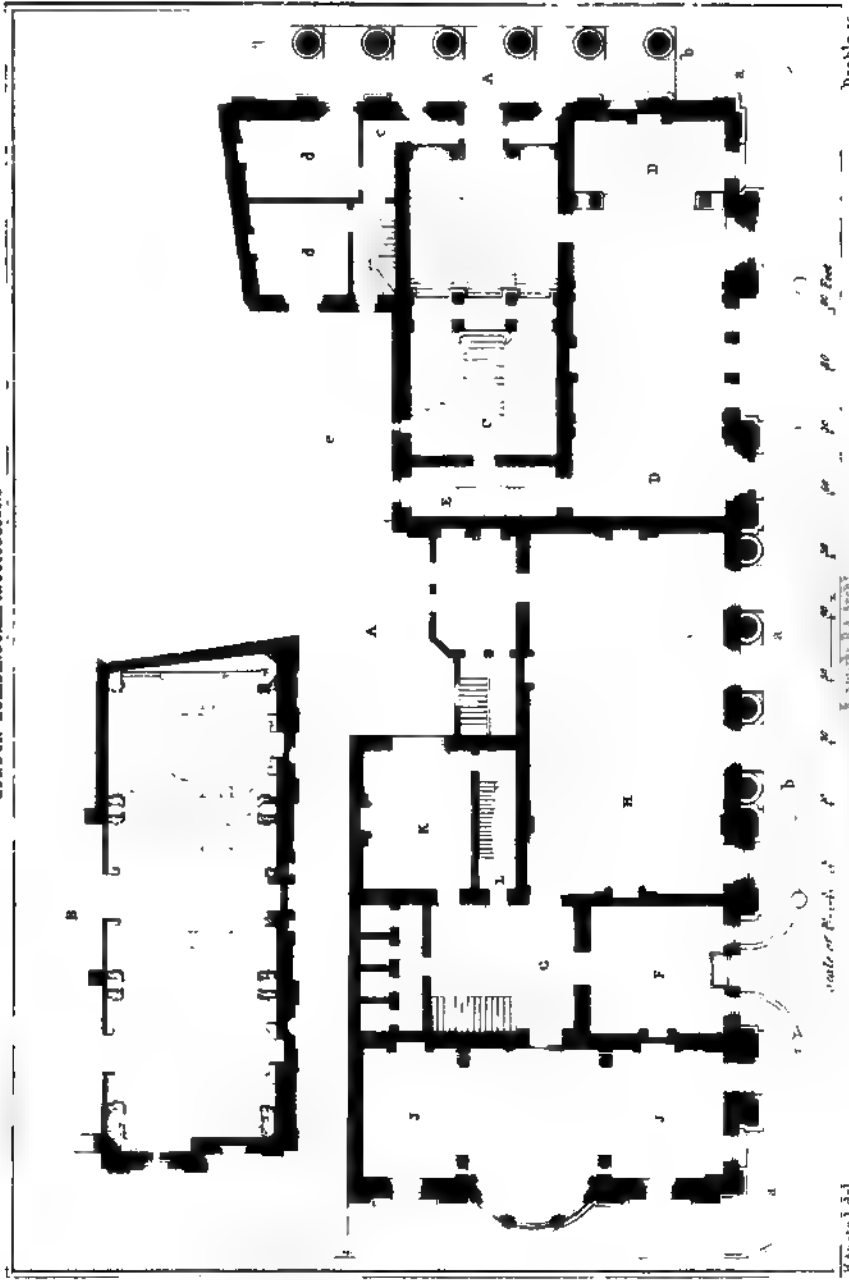
occupying only the width of one intercolumn and the antæ. These intercolumns, being unbroken by any aperture, and otherwise unornamented, give a repose and air of great solidity to the whole elevation. Instead of the present blank glazed window above the door, and the two niches, we are of opinion, however, that three square-headed niches, with window architraves and cornices, would have produced a better effect: the door itself, too, might have been rendered a more ornamental feature than it is at present, as its colour and the style of its panelling could have been easily improved. These, although not important defects, detract from the impression we should otherwise receive, and manifest either a negligence in the architect, or a petty economy in the employer, that is any thing but laudable. Lord Chesterfield's maxim—"if it is worth while to do a thing at all, it is worth while to do it well," is one that should never be lost sight of in building: for to what purpose is it to employ all the more expensive embellishments of architecture, if a paltry penuriousness is permitted to show itself in the midst of splendour? This remark applies forcibly to many of the new churches, where porticos are stuck up against mean, barn-looking edifices, with mere holes in the walls for windows, so that with all their affected and adscititious finery, these buildings, so far from affording satisfaction, rather excite contempt, and remind us of the daw in borrowed plumes; or suggest the idea of a non-descript coxcomb, half beau and half quaker.

This remark is not intended exactly for the building we are now examining, although it must be confessed that the design of the east front in some degree justifies its application. The plainness of the other features by no means corresponds with the richness of the fluted Ionic columns and the arabesque frieze; the upper windows are far from being

elegant; while the triple windows are decidedly unpleasing in their proportions, nor are they at all improved by the projecting balconies before them. The whole composition, likewise, is too much crowded and broken up. Two floors within a single order, except the upper one be merely a mezzanine, can hardly ever have a good effect; and unless the architect could have converted the lower floor into a basement, and raised his order upon it, he would, perhaps, have done wisely to have omitted columns altogether. He would then have had sufficient space for his windows, which now appear to be squeezed up between the columns and antæ.

Another circumstance, which is any thing but an advantage to the building, is, that the side towards Trafalgar Square is not uniform in colour, owing to that part of it which belongs to the College being of stone, and the rest only stucco, so that as often as the latter is renovated, the other appears quite dingy by comparison. The front of the College, therefore, shows itself to most advantage when viewed separately, and considered as a distinct design, for it certainly does not combine well with the east side or front, even excluding the objection just referred to. Independently of the faults already adverted to above, this elevation has a certain flatness that might have been avoided, either by giving greater projection to the centre behind the extreme columns of the portico, or else closing up the ends of the portico, and so converting it into a projecting tetrastyle in antis.

The first Plate contains the three elevations, the upper one being that facing Trafalgar Square; that to the left below, the front of the Club House towards Cockspur Street; the third, the north front, or that of the College, in Pall Mall East. The second Plate gives the entire ground plan of both buildings, viz. A, portico in Pall Mall East. Immediately within is a spacious vestibule, the ceiling of which is sus-

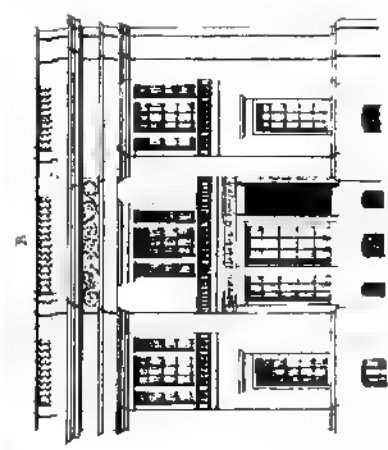
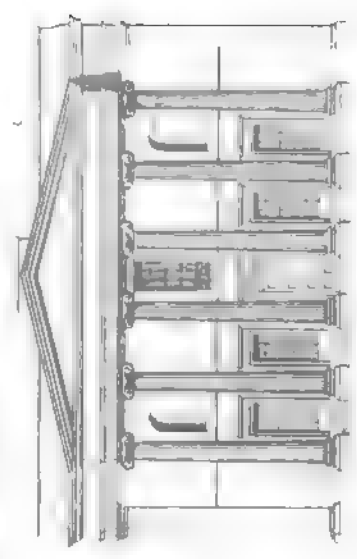
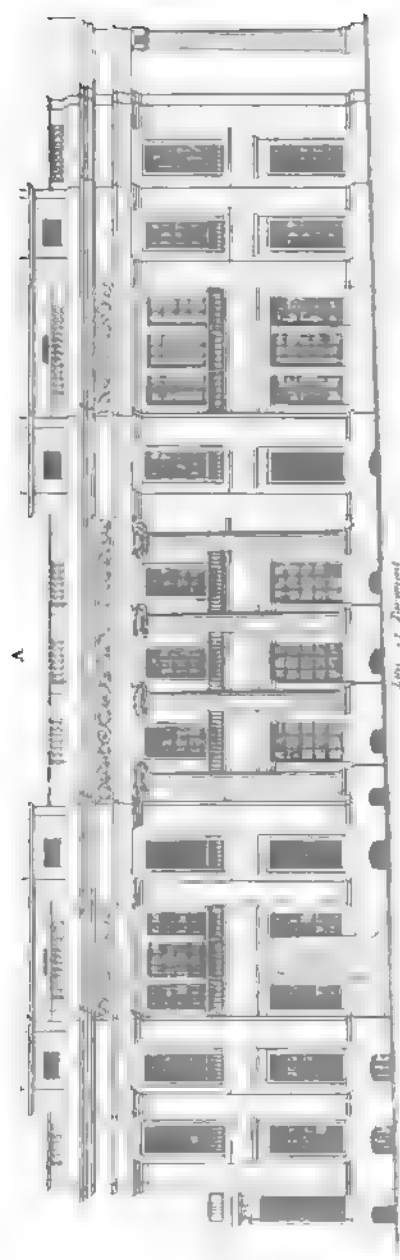


SCHOOL OF PHARMACY, LONDON: A. TUNTON, CLERK OF THE WORKS





LONDON BUILDINGS - INSTITUTIONS



Scale of Feet  
 0 10 20 30 40 50 60 70 80 90 100

Revised 1872

Revised 1872



tained by two fluted Doric columns, open to the grand staircase. c. On the left of the entrance is the large court-room, or dining-room, D D, which is adorned with two scagliola columns and nineteen portraits, of Henry VIII., Cardinal Wolsey, and some eminent physicians.—E, back stairs to the lecture-room, &c. at the top of the building.—b. stairs to the area, a, and basement floor.—c, passage to secretary's apartments, d d.—e, open court. The first floor, immediately behind the portico, and extending the whole width of the building, is occupied by a spacious and handsome library, surrounded by a gallery, and lighted by three circular lantern lights. In this are portraits of Harvey and Dr. Radcliffe, a noble bust of George IV., by Chantrey, and some interesting anatomical preparations.

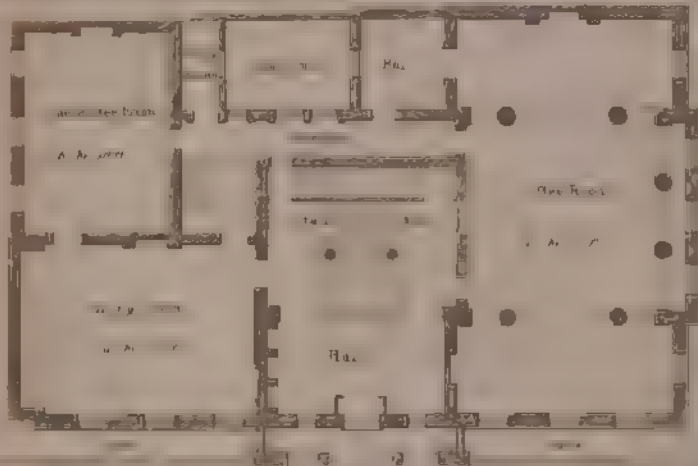
The *Union Club House*.—F is a vestibule opening to c, the chief staircase, which communicates to the dining-room, H, and morning-room, J J; also to the back stairs, L, and the steward's room, K.

With respect to their interior, both the College of Physicians and the Club House are not without merit: the arrangement unites convenience and elegance; and the architect has shown ability in surmounting the difficulties of his plan.

## THE UNIVERSITY CLUB HOUSE,

SUFFOLK STREET.

THE UNIVERSITY CLUB is of recent formation, and, as its name imports, emanates from, and is supported by, gentlemen who belong to, or have been educated at, the two universities. Some of these, who were chiefly members of the House of Commons, formed the plan of the Club, in imitation of the United Service, the Alfred, the Travellers', and other similar clubs. The object of these associations is to possess an establishment, with all domestic necessities, whereby the members are provided with breakfasts, dinners, &c., at the cost price of the respective articles. The wines are also laid in of the best qualities, and in large quantities, and are furnished to the members at the original prices. Hence the accommodation and advantages they afford to single gentlemen, and to those who occasionally visit the metropolis, are very considerable, and admission is consequently eagerly sought for. The number of this Club is limited to one thousand members; *i. e.* five hundred from each of the English universities. The great officers of state, judges, and bishops, who are members of either university, are also admitted, in addition to the above number. The Society have very handsomely admitted Mr. Gandy Deering a member, in compliment for the skill and zeal he manifested in his professional capacity. The Club is full, and many



John H. Smith, Architect, New York



candidates are now on the list. The whole is managed by a committee of twenty-seven, six of whom go out annually by rotation, and six others are elected in their place. A respectable and confidential gentleman is appointed secretary, to reside in the house.

To provide for the original building and fitting up of the premises, the members subscribed ten guineas as an admission fee; but this being found inadequate, the fee was raised to fifteen, and is now twenty guineas. An annual subscription of six guineas is likewise paid by each member. The sum thus provided is appropriated to pay the amount of building the premises, about £16,800; furniture and fittings up, about £5500; architects, and clerk of the works, £1100; and other incidentals, amounting in the whole to £26,500. The annual ground-rent of the house, covering an area of 106 by 53 feet, is charged the enormous sum of £400; and the architects (Messrs. Wilkins and Gandy Deering) were required to leave an open court, twenty-four by twelve feet, at the back of the house, for lighting other premises.

Thus cramped for space, but taxed with extravagant ground-charge, we cannot be surprised if the architects were greatly inconvenienced in designing their staircases, passages, and subordinate rooms. All the luxuries and even comforts of interior arrangement and display, must be rendered subservient to the principal rooms; and in the design now under notice, we see that, excepting the coffee-room and saloon, the hall, staircase, corridor, bar, &c., are all comparatively small, and inadequate to the style and character of such a building. That the architects have judiciously adapted their plan to the ground allotted them, and have designed the exterior and interior in a tasteful and scientific style, must be allowed by every person who gives himself the trouble to examine the whole with an impartial eye.



The exterior may be regarded as a studio, or design in which the forms and proportions of the triple Temple at Athens are adapted, and applied to novel situations. At the principal front, in Suffolk Street, is a small portico or porch, screening the entrance. It is formed of two fluted Doric columns, with two plain antæ at each extremity, and end walls, supporting a regular entablature and balustraded parapet. The principal or ground story is rusticated on the outside, beneath which the wall has stone ashlering, and above it is cased with Roman cement. In the elevation, towards Charing Cross, is an imitation of the portico of a Grecian Temple of four Ionic columns, with entablature and pediment; but this is placed in front of the upper story.

Internally we perceive much to please the eye, and gratify the judgment. The entrance-hall and staircase may be said to form one room, being separated only by an open screen of two handsome scagliola columns, and two square pilaster piers. A flight of steps commences at the base, and between the columns; and, after rising twelve steps, diverges to the right and left to a landing, which communicates to the saloon and reading-rooms. The staircase is open to the height of the two stories, and is lighted from the ceiling by twenty-five large square panes of glass, ground and coloured, inserted in so many coffers.

A series of casts, from the frieze of the Parthenon, ornament the walls of the staircase; at the bottom are two scagliola columnar candelabra supporting lights, and the rails are bronzed and gilt. The coffee-room, fifty by twenty-eight feet and sixteen high, is a very handsome apartment, having six yellow scagliola columns, with white marble bases and capitals, is lighted by eight windows, has two fire-places, a large mirror at one end, and is furnished with numerous small tables and chairs. The draperies of this room, as well

as of the saloon above, are rich, but simple and chaste in colour and forms. The other apartments of this floor, are a dining-room, committee-room, and two closets, called a bar, and glass-room.

The basement floor consists of a kitchen, servants' rooms, &c.; whilst the first floor is occupied by a saloon, the same extent as the coffee-room, but loftier; two reading-rooms, or libraries, an ante-room over the hall, and a corridor of communication. This floor is furnished in a handsome style; the colouring is neat and pleasing, and all the architectural details are in harmony with the general design. Large mirrors are placed at each end of the saloon, and two sides of it are hung with ample draperies. Five dressing-rooms are provided for the members; and there are also seventeen rooms for the servants, on the second and third floors.

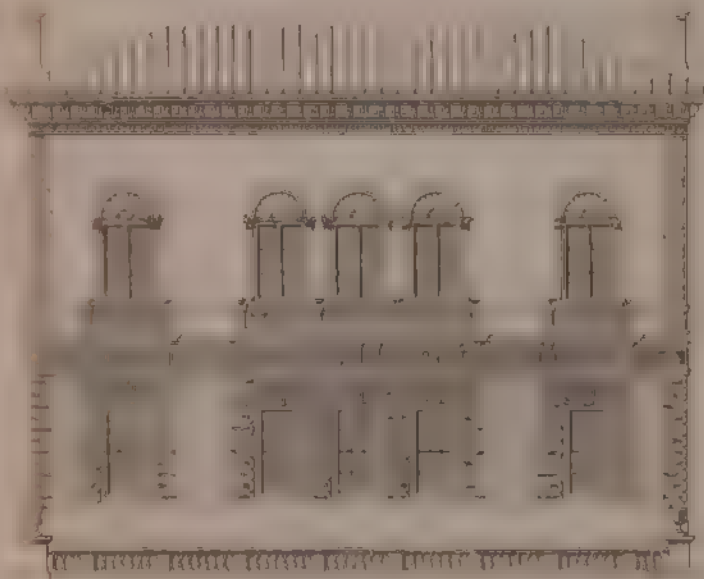
The building was commenced in 1822, and opened on the 13th of February, 1826, when a splendid gala-party assembled here, amounting to about 5000 persons.

The accompanying print displays elevations of the two fronts, and a plan of the ground floor.

J. BRITTON.

## THE TRAVELLERS' CLUB HOUSE.

ALTHOUGH Clubs themselves have been of very long standing, it is but within comparatively very few years that they have been organised upon their present scale, and so as to combine that attention to comfort with splendour, refinement, and luxuriousness, which so particularly characterize our own times. In one sense of the epithet they are perfectly *cœnobitic* institutions, where every member enjoys in common what he might not be able to afford himself singly, and where republican equality may be said to go hand in hand with almost Sybaritic indulgence. Spacious apartments fitted up in a costly style, with libraries, and reading-rooms, to say nothing of a well-appointed *cuisine* and domestic establishment, offer attractions for even the most fastidious. Here the solitary may find society and a home, without the annoyances frequently attached to the latter; and here too, he who finds himself *de trop* when at home, or has other reason for wishing to escape from it, may find a refuge from domestic chagrins, and fancy himself once more re-instated in the liberty of bachelorship. Whether the numerous and populous clubs of the present day have had any influence or are likely to have any in increasing the votaries of celibacy, by the premium they hold out to them, is a question in modern statistics that we relinquish to others. The one we propose to ourselves is infinitely less difficult of solution, for there can hardly be but one opinion as to the favourable influence





the club houses themselves have had upon the architectural character of the metropolis. They are, in fact, almost the only structures that have any thing of a palazzo-like aspect in them; for amidst all the improvements which have taken place of late years, the private residences of the noble and wealthy continue to be, in external appearance, as plain and unpretending as ever.

These institutions, which Wightwick impudently terms chop-houses, have imparted a very high architectural character to the streets where they are situated, more especially to the south side of Pall Mall, which, when the Reform Club shall have been erected, will consist of nearly an uninterrupted range of them.

Although none of them are of very great extent, and are not at all loftier, or rather less so than many of the houses near them, they strike the eye by the greater amplitude of forms and proportions, and also by their presenting externally only a single story, or *piano nobile* above the ground floor; which latter circumstance, while it serves in some measure as a characteristic peculiarity, is highly favourable to greatness of manner in architecture. Among those hitherto erected, the foremost place may be assigned to the Athenæum and the Travellers'; both of which afford proof how much may be accomplished without columns, while the United Service Club at the opposite angle of Carlton Place, most incontestably evidences what insipidity and poverty in the building, and what imbecility on the part of the architect, they may be made to express. The Athenæum is remarkable for the sculptured bas-relief frieze continued along its three sides, of which richness of decoration it is the only instance to be met with in the whole of the metropolis; besides which, it has the advantage of showing two fronts in one view,—that is, either the north or south in combination with the east. But,

although it must yield to it in this respect, and has nothing similar to the rich sculptured embellishment which adorns the Athenæum, the Travellers' Club House surpasses it in some other respects, and though by no means remarkable for size, having no more than seventy feet of frontage, it is one of the most tasteful pieces of architecture in town. It would perhaps be erroneous to term it an equally striking one, because its beauties are of that refined kind which do not address themselves to the uneducated eye. Could there be any question as to the possibility of reconciling the seemingly antithetical qualities of richness and simplicity, this building might be allowed to determine it, since the design is no less remarkable for the attention bestowed upon all its details, than for the simplicity of its composition. We have many others far more ambitious in decoration, and perhaps of more studied elegance in one or two particular features; yet not one, either among buildings of the same, or any other class, which is so beautifully finished up in every part. Were it therefore on no other account than this it would deserve to be held up as an exemplar of perfect propriety, all the more deserving to be proposed as such, because want of finish, and neglect not of detail exactly, but of subordinate parts, is the besetting sin of our modern architecture, much of which might be supposed to have been executed from hasty, unrevised sketches. Most of our buildings exhibit very offensive inequalities of taste, nor have we perhaps more than half a dozen that approximate to that *integrity of finish* which is displayed in this work of Mr. Barry's, which may be said to be perfected *ad unguem*. We here behold the full beauty of the Italian—not the Palladian style, purified from its defects, and all its baser alloy, and stamped by a serene kind of dignity that renders it truly captivating.

Both fronts are equally carefully studied, the south or

that towards the garden no less so than that facing Pall Mall, it being far from treated as merely secondary, notwithstanding that it is more screened from public view: nay, of the two, it exhibits most originality, and greater piquancy of expression, and is more picturesque in character; and on that account it is, perhaps, to be regretted that this elevation was not made choice of for the street front, as then it would have been plainly exposed to view. Perhaps too its design would have suited better for having the entrance at one angle; yet upon the whole it has the greater air of being a garden façade than the other, upon which we shall now proceed to offer some remarks.

To say that it is eminently striking would be in some degree doing it injustice, inasmuch as it would be attributing to it a quality which its particular excellence excludes, since its beauty is of that kind which makes little impression upon an ordinary or careless observer, who is far more likely to be smitten at first sight with the gaudy frippery and garishness of the terraces in the Regent's Park. This piece of architecture, on the contrary, is one which will not only stand the test of scrutinizing examination, but will be the more admired the more carefully it is scanned; nor is it till then that we perceive how carefully every part is elaborated, yet so subdued to the general effect that the character of the whole becomes refined simplicity. We are not presented with a bit of finery in one place, and a bit of sordidness in another, with something good here, and bad there, just as chance or convenience may direct; but perfect unity of taste pervades the whole:—it is arrayed *cap-à-pè* in one style of beauty. To 'begin at the beginning,' we should observe that there is more nicety of detail, and greater elegance is here bestowed upon a part generally considered as of very secondary importance, if not altogether extraneous, than is sometimes expended



upon a whole design; we allude to the balustrade, which, while it serves to screen the area, is made so rich and beautiful a *chaussure* to the whole front. The exquisite taste here manifested cannot be fully appreciated from the elevations, for although they are, both in regard to drawing and engraving, the two best executed subjects in these volumes, they are upon too small a scale to show, so clearly as could be wished, the minuter details;\* and no little of its richness and character arises from the delicate and peculiar kind of rustication which ornaments the socle upon which the balustrade is elevated, and which renders it more effectual for its intended purpose.

If, again, we lift our eyes to the upper extremity of the building, we instantly perceive what unusual attention has been bestowed also upon that; for it is not the cornice alone, but the roof and cornice together, which constitute its decoration. So far, this building is almost unique among our metropolitan structures; for in general—we do not speak of ordinary houses—the roof is more or less a blemish to the rest of the design,—affected to be screened, but permitted to show itself, and huddled up with chimneys or other ugly excrescences; whereas such things ought to be either effectually concealed, or openly shown and treated as belonging to the elevation itself. The cornice, or rather *cornicione*, gives a majesty and richness to the whole façade, which we do not find produced by any of our modern copies of Grecian entablatures, in most of which the cornice looks poor and meagre, if not absolutely mean, in comparison with the

\* A series of studies upon a larger scale, consisting of plans, elevations, and sections of this Club House, together with many of the parts at large, both exterior and interior, is now preparing for publication, after drawings by Mr. Hewett, which, for their extreme beauty and fidelity, have been allowed by those who have seen them to be most exquisitely delineated.

capitals of the columns, if the order be Ionic or Corinthian. Though it may appear strange to many that such should be the case, it is easily accounted for when we consider that in copying Grecian architecture we content ourselves with observing only one kind of proportion, that of relative dimensions, without paying any attention to that of relative degree of embellishment. The simply composed and shallow cornices employed by the Greeks were almost invariably placed above sculptured friezes; therefore, as far as regards decorative effect, the cornice was no more than a projecting frame or border to the reliefs beneath it, so that cornice and frieze together constituted the ornamental mass of the entablature, progressively richer than the capitals, while the interposition of the comparatively plain architrave between them prevented confusion. Such being the case, it is obvious that a greater number of mouldings would have interfered too much with the sculptures of the frieze,—that they were not required for embellishment, there being a sufficient degree of it without them, and that they would consequently have produced heaviness. It ought, besides, to be borne in mind that the decoration did not terminate with the cornice, but was continued by the range of antefixæ immediately above it, and also by the ornamental tiles and ridges of the roof itself. When therefore we expunge all sculpture, both on friezes and within pediments, and place a shallow cornice above a naked frieze, surmounted only by a plain blocking-course, we delude ourselves strangely if we fancy that we are copying Grecian architecture, or conforming to its principles of design. According to our practice, instead of increasing in richness, all above the capitals of the columns becomes poor, the decoration of the order being suffered to terminate where, according to the practice of the Greeks, it may be said to have commenced. If therefore the frieze must be left plain,

the equipoise as regards embellishment ought in some degree to be restored by giving dignity and richness to the cornice, as in such case that has to perform singly the office which in Greek architecture it performed conjointly with the frieze.\*

To return from what, if a digression, will hardly be thought an impertinent one, because it calls attention to a very grave error in the treatment of what professes to be Grecian architecture,—we resume our observations on the front of the Travellers' Club, by referring to the ground floor windows. Instead of rendering these at all ornamental features, the usual practice is to leave them quite naked, or very nearly so; in which respect, both Goldsmiths' Hall, and Crockford's Club house are exceedingly solecistical; for although in each of them the ground floor is included within the order, its windows bear not the slightest correspondence to those above them, being left utterly bare of decoration; which, so far from conducing to simplicity, quite destroys it, by combining two opposite and conflicting modes. In fact, though custom has rendered us in some degree insensible to its deformity, it is not at all less at variance with every principle of good composition, than it would be, where two series of windows are comprised within an order placed upon a distinct basement, to bestow dressings only upon the upper ones. What

\* It is singular that we should not have perceived that our modern treatment of the orders renders the Doric entablature far richer than that of the other two orders, although the latter are considered as more luxuriant in their character; for its frieze is almost invariably permitted to retain its triglyphs, (unless when wreaths are substituted for them) although the metopes are not filled up with sculpture. In fact, we are not aware of there being in this country a single instance of sculptured metopes among all our numerous specimens of Grecian-Doric.

We avail ourselves of this note to observe that the elegant little Ionic loggia of St. Mark's, North Audley Street, by Mr. Gandy Deering, is indebted for no small share of its effect and superior beauty to the increased depth and richness of its cornice.

would have been the appearance of the Travellers' Club, had the lower windows, we will not say been left totally bare, but had had only architraves, and the trusses and tablets beneath them been suppressed? That perfect equality of character which now marks the design would have been at once destroyed, and the lower half would not have been of a piece with the other. At present, while due accordance is preserved between the two floors, the windows of the upper one are marked by increased richness, not only in consequence of having pediments added to them, but also by their Corinthian pilasters; a species of decoration that might be somewhat objectionable were an order employed for the general design of the front, because in such case, lesser columns or pilasters become monotonous repetitions of the larger ones. Here the case is different, and it is one also which excuses the pilasters being fluted, for they being minor features, the monotony arising from a number of vertical lines, and flutings upon a flat surface, prolonged for almost the entire height of the elevation, does not take place; while the enrichment thus bestowed upon the faces of these subsidiary pilasters, serves to render them more distinct and more clearly defined to the eye, which their want of greater size renders desirable.

Much of the beauty of this front arises from the ornamental string-course which marks the division of the two floors, and which may be said to prepare the eye for the *cornicione* that crowns the building, and forms a powerful climax in the scheme of embellishment for the entire composition. The only thing upon which censure can fasten, is the position of the entrance, which a regard to exact symmetry would have required to be in the centre; yet the necessities of plan forbade the door being so placed,—at least, threw considerable difficulties in the way, not but that we believe Mr. Barry could have surmounted them with

very little sacrifice of interior accommodation,—even with advantage in some respect, if not upon the whole,—had he considered it worth while to do so; but in fact, the slight irregularity now occasioned by the situation of the door, detracts hardly at all from the beauty of the design, certainly not from its quality of beautiful and consistent finish of detail. Every thing has some imperfection or other; Achilles himself was vulnerable in his heel, and it therefore is perhaps fortunate that the imperfection of this elevation is no other than what we actually find it; for some defect of a different kind might have destroyed its charm.

In the garden front the difference between the two stories is made more marked, the lower one being rusticated in a peculiar and unusually elegant style, whether as regards the disposition of the rustics, and mode of tooling employed for them, or the combination of smooth and rough surfaces. By this means alone, a very rich and picturesque species of decoration is obtained, and one which, notwithstanding its richness of effect, recommends itself by a certain sobriety, as it does not consist of adscititious ornament, but arises from the material itself being rendered ornamental. It is in fact one of the very best and most characteristic peculiarities of the Italian style; and is susceptible of great variety in regard to the mode of executing the rustics—their delicacy or boldness; and of still greater in regard to their arrangement, and the combinations depending on it.\* It is therefore to be re-

\* Minikin and finical critics have objected that vermiculated or deeply hatched rustics serve only to hold dirt. What squeamishly nice people! Let them consult an artist, and he will tell them that what their delicacy calls dirt, is *colour*. There is a great deal of nonsense, too, uttered about the dinginess of most of our public buildings; and dingy and dismal enough they may look in wet and foggy weather, and so does every thing else that is out of doors. But then who goes to look at architecture at such times, except it be some sagacious critic who

gretted, that instead of seeking to avail themselves of what might be turned to far greater account than has hitherto been attempted, our architects of the present day seem rather disposed to get rid of it altogether, substituting in lieu of it mere horizontal lines, the effect of which is as insipid and unartistical as it is monotonous. It must be admitted that in a convenient fashion, one which saves all trouble and contrivance, whereas the disposition and adjustment of the rustics according to the style here adopted, will occasionally cost more time and study than would be required for drawing the whole of a Grecian design.

In this example the rustication is extended, with much originality and happiness of effect, to the frieze, or whatever it may be termed, separating the lower floor from the upper one. The arrangement of the windows—the grouping of the three centre ones, without any break between them and the others, gives also an unusual character to this front, wherein variety is combined with repose and breadth of effect.

The interior is arranged with great ability, both with regard to convenience and picturesque effect, for which latter it is not a little indebted to the small but elegant internal court, of strictly architectural character. The plan of the principal or upper floor, which is here shown in a wood-cut, (on the same scale as the elevations) will assist us in describing the ground floor. The hall, which has a screen of two columns in *antis*, behind which is the porter's desk, includes the window next

would go to enjoy the prospect from Richmond Hill at twelve o'clock at night, and then growl because the sky made every thing as black as his hat, or black as itself. Let any one but such critic or his counterpart, a man-milliner, gaze on St. Paul's, and study its colour upon a brilliant sunny day, and then exclaim it is dismal, if he dare. It is almost a wonder no one has yet had sagacity enough to find out that shadows are very injurious to the beauty of buildings, and that the Chinese show their good taste in painting, by omitting shadows altogether.



to the entrance door. Although small in itself, it does not by any means look confined, there being a vista from it along the corridor, (beneath that marked *b* in the wood-cut plan) which is lighted by three windows looking into the court, and to which there is an ascent of four steps through an open arch. The ceiling of both hall and corridor are arched; that of the former coffered, of the other panelled. A door to the left, immediately after ascending the steps, leads into the morning-room, (44 feet by 23.9') which has three windows towards the street, and a fire-place at each end. From this, a door facing the farthest window opens into the house dining-room, which is 27 feet by 28.9', and occupies all the space to the east of the court, or that corresponding with *l*, *m*, *n*, and *o*, in the upper floor plan. Beyond the principal staircase, which is seen at the end of the corridor through an open arch, is the coffee-room, below *F*, *F*, and *G*, occupying the whole extent of the garden front. This room is divided by piers and antæ into three compartments, in each of which is a fire-place, namely, one at each end, and another facing the windows, in the centre division. The dimensions are 68 feet by 24.9', and 18.6' high.

## REFERENCES TO PLAN OF PRINCIPAL FLOOR.

<i>A</i>	Principal staircase	45 × 16
<i>b</i>	Corridor	27 × 11
<i>c</i>	Court	27 × 25.6'
<i>D</i>	Drawing-room	39 × 23.9'
<i>E</i>	Card-room	28.9' × 23.9'
<i>F F</i>	Ante-library and library	48 × 24.9'
<i>G</i>	Reading-room	29.9 × 19.6'
<i>h</i>	Back-stairs.	
<i>i</i>	Stairs to billiard and smoking-room.	
<i>k</i>	Waiting-room.	

- l* Closet.  
*m* Lobby.  
*n* Groom of the chambers' bed-room.  
*o* Card accountant's ditto.





The Libraries form a single apartment, divided off by double screens of Corinthian columns on a pedestal stylobate in continuation of the dado of the room, leaving a passage through the centre intercolumn six feet clear. Owing to this contraction of the opening, to the depth of the screen and the duplication of the columns one behind another, the perspective appearance acquires a high degree of pleasing complexity, and the larger or inner library is not so much exposed to view, on first entering from the staircase. Besides which, space is thus gained for a compartment of bookshelves at the ends of the screen, in each room. In the larger library the appearance of book-cases is continued quite around, (except in the open part of the screen), there being here jib doors, made to resemble shelves filled with books, before the doors indicated in the plan. Above the entablature is a deep frieze, forming a continued subject in bas-relief. The height of these rooms is 17.6', there being a billiard-room and smoking-room above them, which are lighted from above in the slope of the roof towards the court.

The Drawing-room and Card-room are much loftier, their height being 24 feet, or 19.10' to the top of the cornice, between which and the ceiling is a deep cove with coffers. The design of the Drawing-room ceiling is exceedingly tasteful, combining finished simplicity with richness in a very striking manner. In fact, all the details exhibit proof of having been most carefully studied; and the design of the chimney-pieces is no less happy than it is original. The *ensemble* is singular, noble, and chaste, and its beauty is of that sort which never palls upon nor wearies the eye, and which is certain of retaining its charm and value, let what will happen to be the reigning fashion of the day. That which has mere fashion to recommend it, must in time become *old-fashioned*, and as its first brilliancy and gloss wears off, look *triste*—perhaps

shabby : but no tarnish from atmosphere and smoke of lamps can obscure, much less obliterate, such refined beauties of form and design as characterize the Travellers' Club House. In short, highly as expectation may be excited by the exterior of the building, the interior will not disappoint it—and to what degree this is praise, the reader will be able to judge from the elevations themselves. We will only add, that the small interior court—a part of a building which has very rarely any attention whatever bestowed upon it, is in itself a choice architectural *morceau*, far more carefully designed and finished up than many façades which affect pomp, yet will hardly stand the test of even cursory examination ; for the more closely they are inspected, the more apparent do their deficiencies and defects become.

EDITOR.

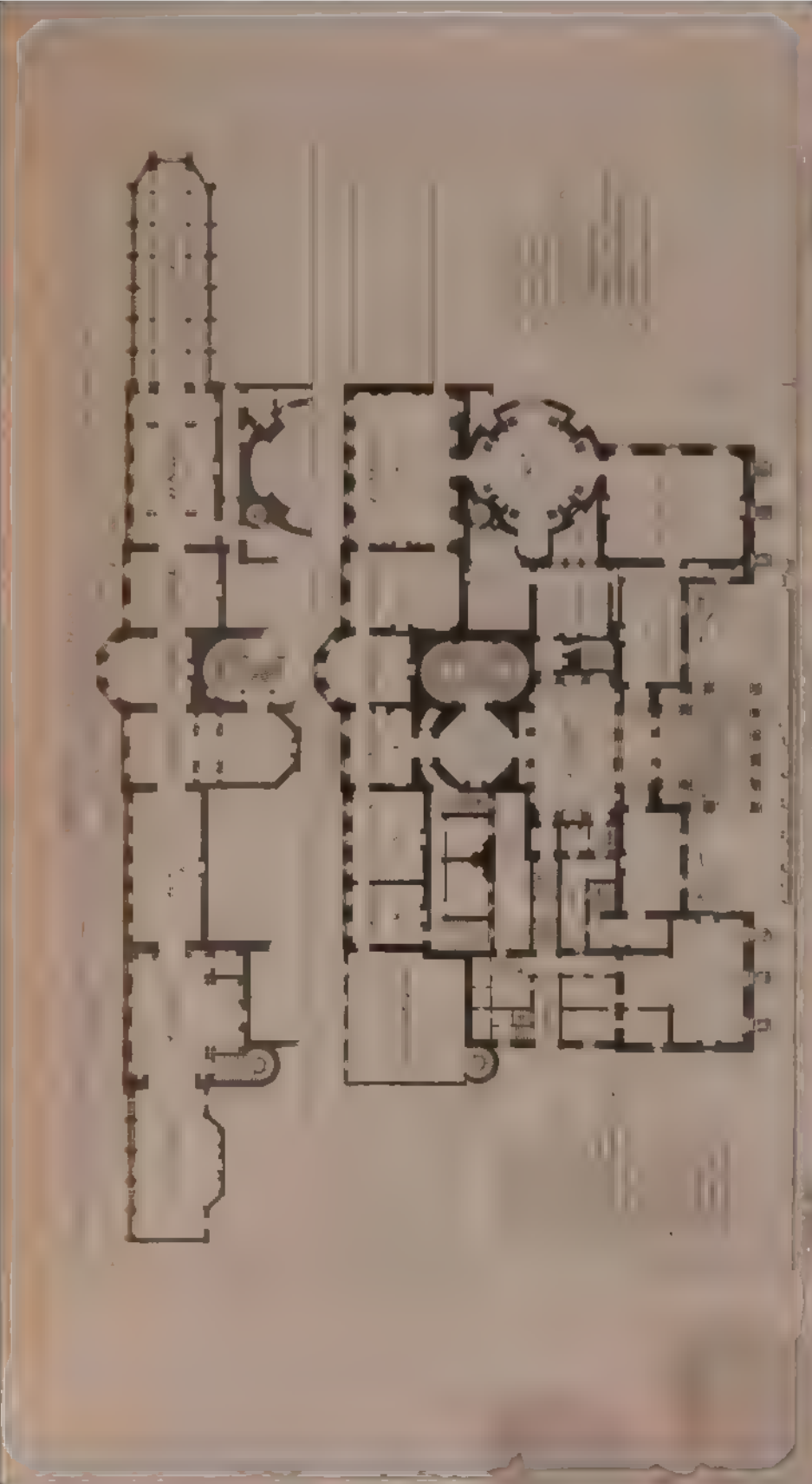
## PALACES AND PRIVATE MANSIONS.

### CARLTON PALACE.

The site of this mansion originally belonged to Lord Carlton, from whom it received its name. The celebrated Earl of Burlington bestowed it on his mother, the countess-dowager, in 1732, who transferred it in the same year to Frederick, Prince of Wales, father of George III. It was here that the prince held his courts, and continued to reside till within a few weeks of his death, which took place at Kew, on the 5th of March, 1751; and his royal widow expired within its walls on the 8th of February, 1772.

It then remained unoccupied for several years, until a separate establishment being assigned to the Prince of Wales, as heir-apparent, upon his coming of age, in 1783, this mansion was selected as his residence. Such was its state of dilapidation at that time, that it was found necessary almost entirely to rebuild the interior. Considering the many obstacles he had to contend with, the difficulty of entirely correcting the defects of the former building, without taking it down altogether, and the space to which he was necessarily restricted, Mr. Holland,\* the architect employed on this occa-

\* Henry Holland, who was likewise the architect of Melville House, Whitehall, and of old Drury Lane Theatre, died in 1806, at the age of sixty. The screen





sion, must be allowed to have displayed great ingenuity and taste, both externally and internally.

The front towards Pall Mall, extending only 195 feet, did not admit of much variety of display; accordingly the architect introduced only a portico, and two advanced pavilions at the extremities; whose bold projection in some degree compensates for the unfavourable circumstance of a northern aspect. This portico, which is truly admirable both in its plan and elevation, is certainly the finest example of the kind in the kingdom, and possesses an august majesty and grandeur absolutely unrivalled by any thing that preceded it. Exquisitely rich as are its embellishments, there is so much breadth—and, with all its intricacy of plan, so much simplicity, that the eye dwells upon it with unalloyed gratification. It has, indeed, been objected that this feature is too highly decorated for the rest of the façade: in this opinion, however, we by no means coincide; for although it cannot be denied that the architect might with propriety have continued the order throughout, we are so far from censuring him for not having done so, as rather to approve of the beautiful effect here produced by the contrast arising from the comparative simplicity of the other parts of the elevation; for although less ornamented, they all partake of the same character. We do not perceive here any of that motley contrast, or of that want of keeping, which disfigures so many of our buildings, and which shows an utter absence of feeling and taste. Had this fine portico been merely stuck against a plain front, we might very justly have censured the architect for an error of judgment; but the elegance of the windows, and the beau-

façade of Melbourne (now Dover) House is a design of great merit, although unfortunately upon so minute a scale, as to produce very little effect in the situation it occupies, where, to the common observer, its diminitiveness is more striking than its beauty.

tiful effect of the rusticated surface, are in perfect harmony with the principal feature.\*

Another objection made to this façade is, that it is too small and too low; and we cannot deny that, when compared with some of the adjoining buildings, and when viewed from the rising ground in Regent Street, it loses in consequence and dignity. But to appreciate its merits fairly and impartially, it should be examined and considered as an insulated edifice. Thus regarded, we shall find that greatness of manner and nobleness of style may be attained even upon a moderate scale. In saying this, however, we must not be supposed to be insensible to that sublimity in architecture which results from extent and magnitude.

The Ionic screen colonnade, which forms so conspicuous and peculiar a feature at Carlton House, has been frequently reprobated as ‘a beautiful absurdity,’—‘an elegant solecism,’ in which propriety has been sacrificed to mere effect; nor is it perhaps very easy to justify to *cui bono* critics such a license. Yet if it be at all allowable in architecture, as in poetry and painting,

“To snatch a grace beyond the *rules* of art,”

we think that Holland ought not to be severely censured for doing so much in this instance, particularly as he has been eminently successful in producing a strikingly picturesque

\* The term *rusticated*, applied to this mode of decorating the surface of a building—for such we consider it—has perhaps induced many to regard it as incompatible with elegance; whereas, in fact, it is productive of great richness, especially that species of rustic-work here adopted. The ancients employed it in many of their richest edifices, both Corinthian and Ionic; and the architect of the Bank of England has tastefully introduced it into some ornamental parts of that building, although he has in general adopted merely horizontal lines, omitting the vertical ones.

effect.\* It was desirable to enclose the court-yard, so as to ensure a certain degree of privacy, and yet not entirely to exclude a view of the building from, or obstruct the prospect into, the street; and likewise to provide an elegant and tasteful object. He must be allowed to have accomplished this admirably: his task was a perplexing one; he had a Gordian knot presented to him, and if he could not exactly untie, at least he cut it most dexterously. Whether viewed, partially lighted by the sunbeams glancing through the columns, while the building behind is in shadow, or more completely illuminated, the effect of this screen is eminently picturesque.

We are of opinion, too, that the house itself, although it certainly needs no concealment, gains considerably by being thus partially seen; not to mention the very beautiful manner in which a new picture—a fresh combination of forms, and constantly varying perspective, are thus presented to the eye at every step the spectator takes. Indeed, in this respect, Carlton House may be pronounced unrivalled, and so infinitely superior to any thing else of the kind, that too rigidly to cavil at so happy a poetical license, if we may so term it, savours too much of pedantry and hypercriticism.

After all, columns thus applied are not more absurd than a colossal column supporting nothing but a statue: but then for the latter we have classical precedents; and we are certain, that had an example of this kind been found among the remains of antiquity, it would have been quoted as being particularly beautiful. We confess, nevertheless, that this screen has its defects: the line of the stylobate on which the

\* A similar open screen of columns, but far more elegant and correct in its architecture, has been since employed by Mr. D. Burton, for the entrance into Hyde Park, opposite Grosvenor Place.



columns stand, does not cohere well at the junction with the gate-ways; the general design, too, of the latter is meagre and poor; and why, it may be asked, instead of the wooden sentry-boxes, did not the architect invent something better, forming part of the screen itself? We are of opinion, likewise, that as this structure was obviously intended for ornament, it might with great propriety have been somewhat more decorated, although still kept subordinate to the façade. Nevertheless, in spite of these blemishes, which might easily have been avoided or remedied, the whole design is one of superior taste, and may deservedly confer upon its author the title of *pittore-architetto*.

We may, perhaps, be accused of having devoted too much space to this accessory feature of the building; but our desire to vindicate it from the sweeping criticisms that have been pronounced against it, and likewise the consideration, that in a work of so professedly an architectural character as that in which these remarks appear, it would have been unpardonable not to have entered somewhat minutely into a discussion of the merits of so very novel and peculiar a feature, have induced us to dwell upon it at some length.

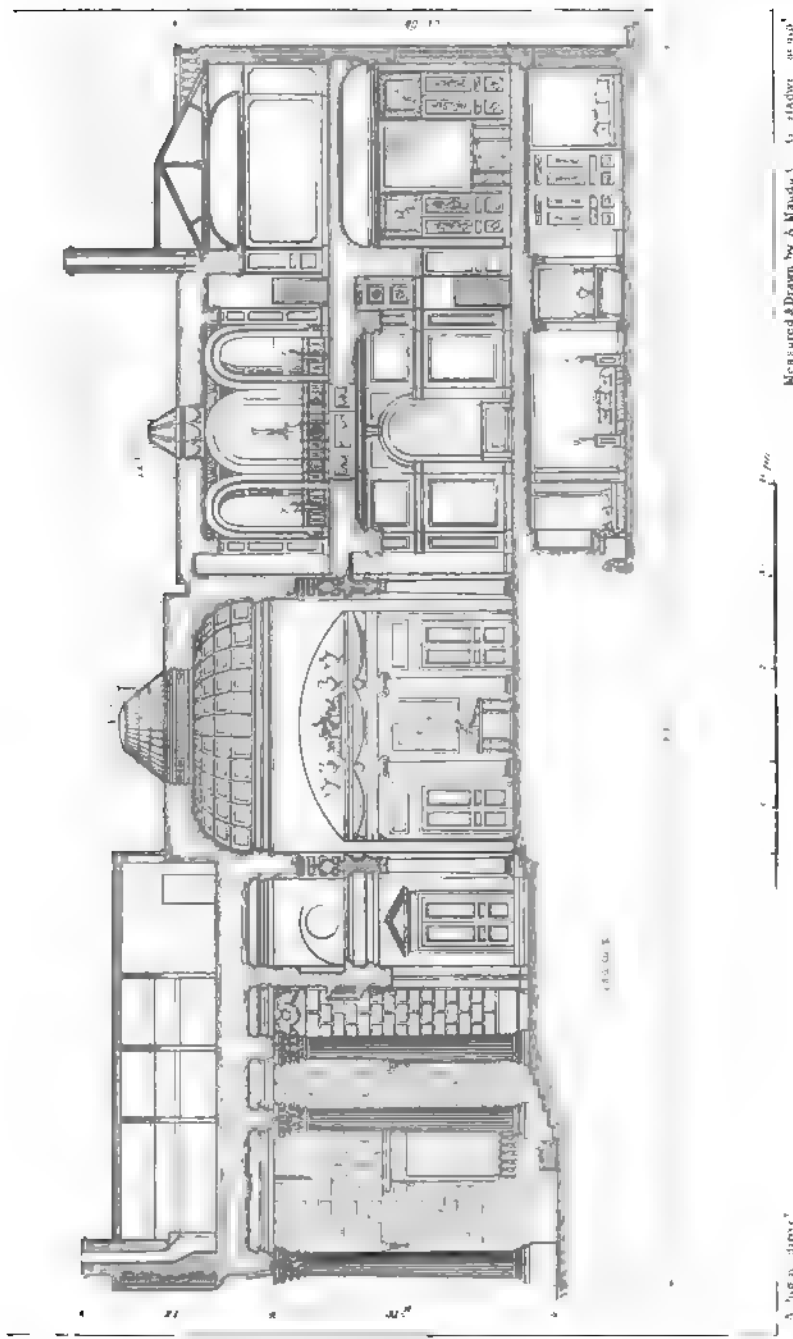
The perspective view taken within the court-yard shows to advantage the fine projection of the portico, and its richly decorated soffit, with the screen, foreshortened.

To enter into a detailed description of the *interior* of this palace, and to enumerate the various ornamental objects which its apartments contain, would not only require ten-fold the limits to which this article is restricted, but would be deviating from the plan of this work.\* We shall, therefore,

\* For a full and accurate description of the apartments, we must refer our readers to the third volume of Pyne's 'Royal Residences,' a work which it would be unfair not to notice here, or not to commend for its graphic interest and fidelity.







# CARLTON PALACE.

## TRANSVERSE SECTION.

John W. Macdonald Library, 10, High Street.

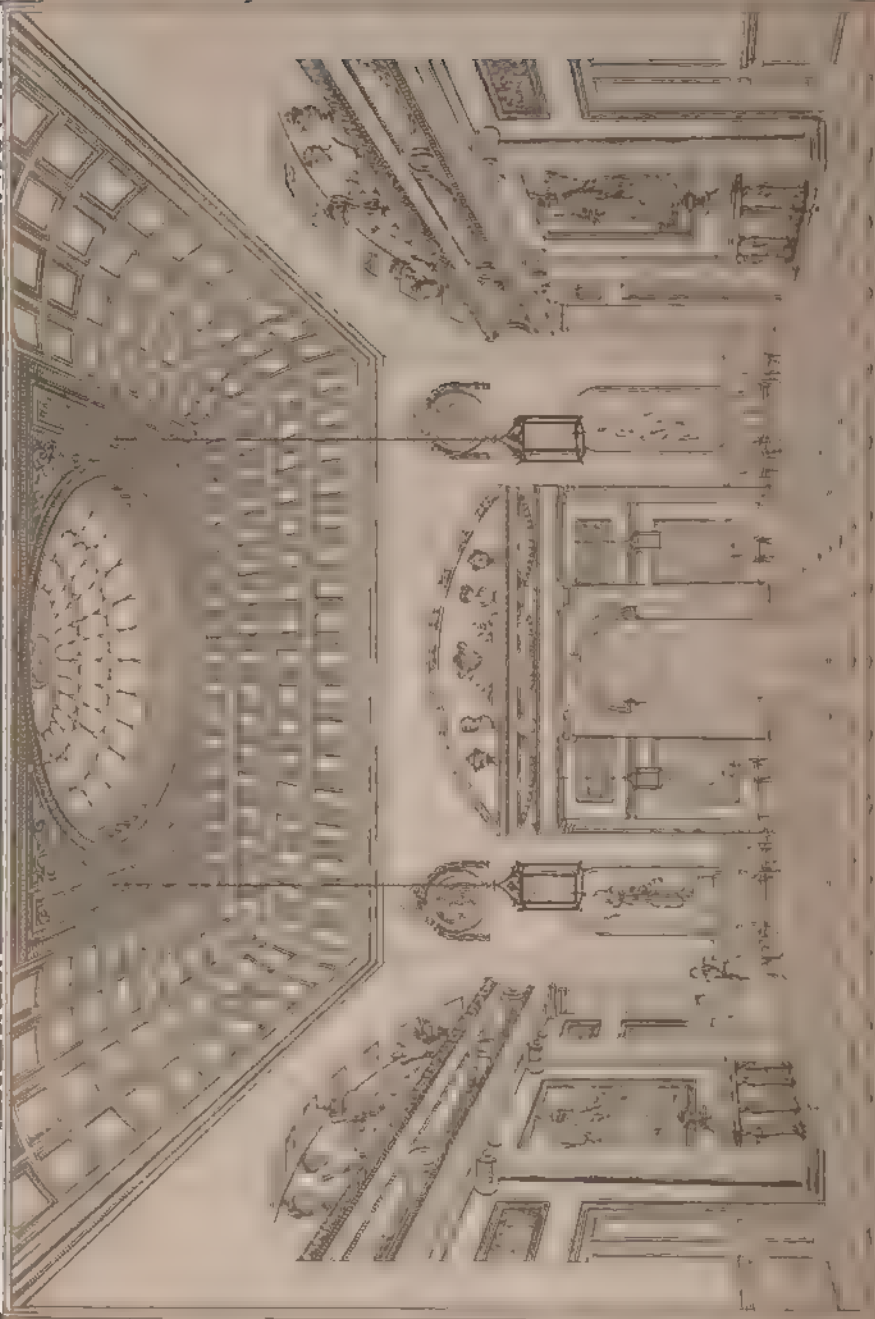
Measured & Drawn by A. Macdonald.

1/2 in.

1/2 in. deep.







content ourselves with pointing out the chief architectural features.

The *Hall* (of which a perspective view is given, looking towards the octagon vestibule) has an air of classical elegance, and while it is sufficiently spacious to correspond with the approach through the portico, is neither so large, nor so splendid, as to detract from the effect of the apartments to which it conducts: a fault that too frequently occurs in mansions where the magnificence of the entrance creates expectations that are not gratified, and thus produces an anti-climax in architecture. Some of the details, it must be confessed, are susceptible of improvement; and it would perhaps have been better had an ornamental moulding continued the line of the cornice of the entablature of the columns, so as to give greater connexion to these parts.

Before we leave the hall, we ought to remark the exceedingly rich architectural view from the windows of the north colonnade, through the portico and screen, to Waterloo Place and Regent Street, as far as the County Fire Office. It is certainly the richest and most picturesque piece of pillared scenery of which the metropolis can boast, and must convince every unprejudiced observer, and liberal critic, of the merit of the screen, as an ornamental object from the house itself.

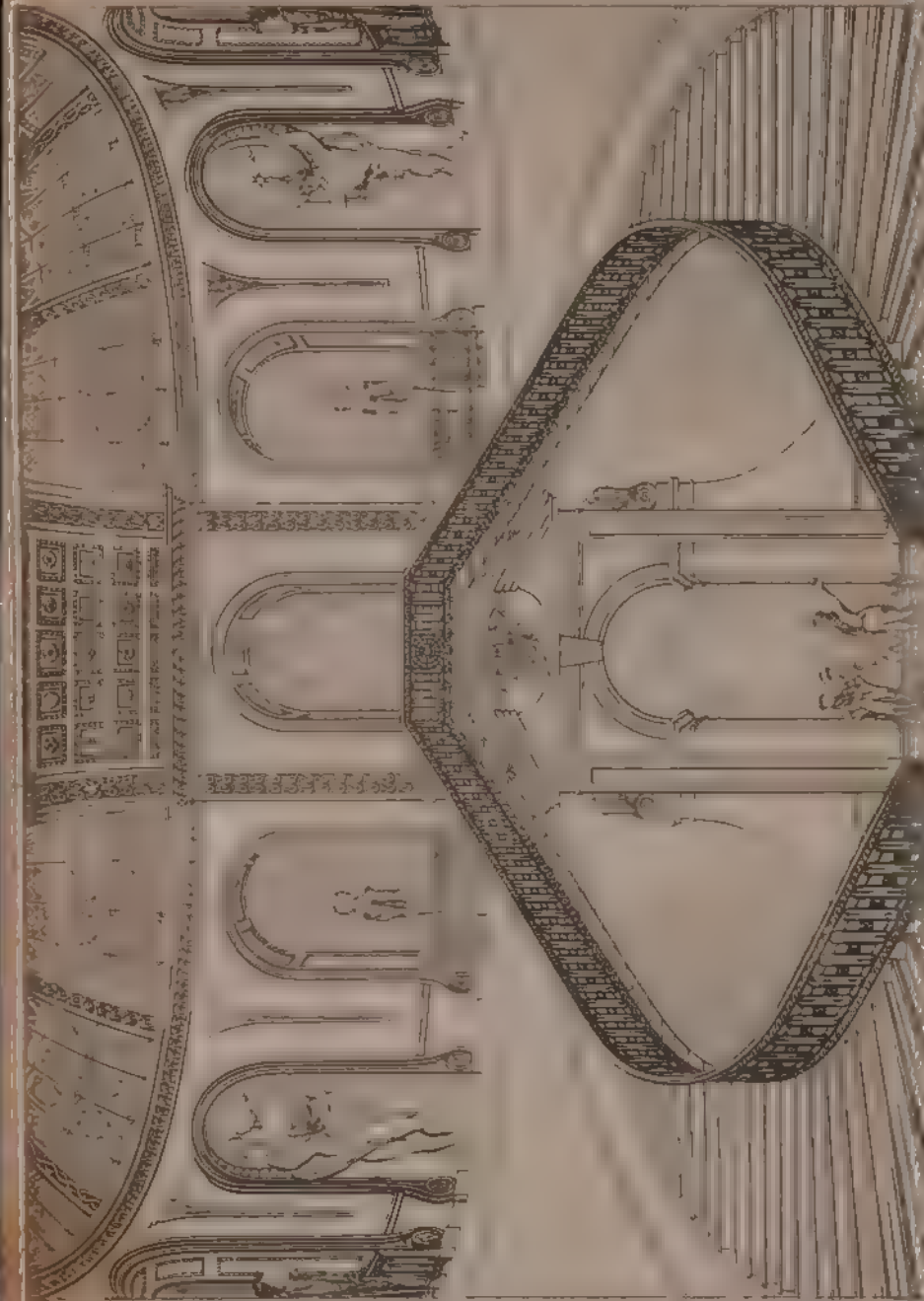
The *Octagon Vestibule* is not only remarkably pleasing in itself, but serves to convey the idea of extent; its contracted scale, too, gives an effect to the apartments they would not have possessed had they been entered immediately from the hall. In whichever direction the eye glances, it is struck by a pleasing view; for from this spot both the hall and staircase are beheld to very great advantage; and upon looking up, we have a view through an aperture in the ceiling into the upper vestibule. The *Grand Staircase* is excellently

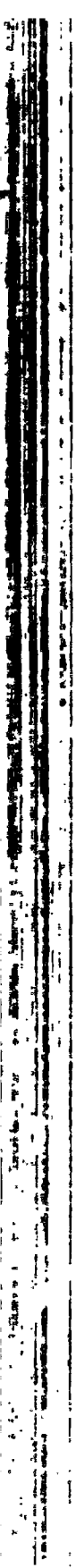


situated, both for convenience and architectural display; far better than according to the more usual mode of placing it in the principal hall, or nearer the entrance, particularly as here it does not conduct to the state apartments. Without being remarkable for either grandeur or expanse, this staircase is a tasteful, and, owing to its happy position, a very effective feature. A view of it is annexed.

The *state apartments*, occupying the south and west sides of the building, and extending about 300 feet, are neither numerous nor very spacious; yet are—or rather were—very splendidly decorated, and fitted up in a style of costly magnificence, with painted ceilings, rich hangings and draperies, gilded cornices, highly-ornamented doors, superb mirrors and chandeliers, valuable pictures, and several articles of *bijouterie*. On entering the ante-room, from the vestibule, we have on the right hand *his Majesty's closet* and the *blue-velvet room*, both which are fitted up in a similar and peculiar style, the hangings being framed in rich gilded compartments, with ornamental scrolls and foliages at the angles. On the left of the ante-room we enter successively the bow-room; the ante-room to the throne-room, or old throne-room; the throne-room; the dining or circular-room; the crimson velvet drawing-room; and lastly, the west ante-room, situated in the north front, and opening into the colonnade of the hall.

Of these apartments, that denominated the *Throne-room* is the most spacious and superb, the walls being decorated with a series of Corinthian pilasters, richly gilded, and having an entablature of white and gold; yet the one most remarkable for architectural beauty and picturesque form is the *Dining-room*. This apartment, as will be seen by the plan, is in its general form a rotunda, having four recesses, formed by the alternate intercolumns of the Ionic peristyle, whose pillars are of scagliola, in imitation of porphyry, with silvered capitals.





In one of these recesses is a large window, the only one in the room ; opposite to this is a much deeper recess, for the side-board ; and in the two others are the doors. In the inter-columns between the recesses are two fire-places and two pier tables, exactly similar in design to the chimney-pieces, so that perfect symmetry is obtained. Over these are large mirrors, which, being exactly opposite each other, produce the most pleasing effects. For a beautiful combination of complexity and simplicity ; for tasteful and novel decoration ; for symmetrical arrangement ; and for picturesque light and shade, and perspective, this room is certainly superior to any other in the suite. Independently, too, of its intrinsic beauty, it produces a pleasing variety.

Re-entering the hall, through the crimson drawing-room and west ante-room, and returning to the staircase, we now descend to the lower suite of rooms, or private apartments of his Majesty, which form a direct line of 345 feet, being extended beyond the upper floor by the Gothic dining-room \* at the east, and the conservatory at the west end.

A range of splendid rooms in such a situation produces a piquant variety ; and we have only to regret that the irregularity of the site was not such as to have afforded an opportunity of obtaining sufficient loftiness, which could not be accomplished, in adapting them for this purpose, without sinking the floor below the level of the garden, and perhaps endangering the foundations. In every other respect they present a noble *enfilade*, and are so admirably adapted for privacy and retirement, that looking from the windows upon the stately forest trees of the gardens, we might easily imagine ourselves at a distance from the metropolis.

\* It must be acknowledged, that this room was the very bathos of Gothic, the ceiling being painted to imitate a sky, with corbel ribs extending nearly midway on each side, from which chandeliers were suspended.—ED.

Of these apartments, which are sufficiently varied in form and dimensions, the *ante-room* is not the least remarkable, being more than a double square, with the windows at the extremity, and although it is necessarily dark, the effect is far from unpleasing. To the left of this are, the library, the Corinthian room, and the Gothic dining-room. In this last, the flat ceiling produces a very bad effect, being quite incongruous to the style adopted; and this, in fact, is the less excusable, as it might have been vaulted, and rendered loftier, there being no apartments above it. To the right of the ante-room or vestibule are the bow-room, the ante-room to the dining-room, the dining-room, and the conservatory; the two latter communicate by folding-doors, glazed with plate glass. Although little more than a model in imitation of the splendid and florid Gothic style, it must be allowed to be a sufficiently correct one, and an ingenious application of that style to such a purpose, the tracery of the roof being perforated and glazed. The windows are decorated with painted glass, but that at the extremity, above the door, having no mullions, is not of a character with the others, and is perhaps the most objectionable feature.

Having thus briefly noticed some of the principal internal features of this princely residence, and enumerated its chief apartments, we have merely to remark, that in addition to the various other costly embellishments, they contained a most choice and valuable collection of paintings, chiefly of the Flemish school, whose beauties the public have, through the liberality of his Majesty, had an opportunity of contemplating and admiring for several months at the British Institution.

We cannot conclude this necessarily slight and imperfect account of an interesting structure without expressing our regret, that an edifice in many respects so eminently beau-

tiful as a piece of architecture, should be doomed shortly to disappear and “leave not a wreck behind;”—and our hope that its noble portico will be preserved to grace some structure worthy of so magnificent an ornament.

W. H. L.

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*Campus ubi Troja fuit*: Carlton House can henceforth be known only by the records that have been preserved of it; and in regard to its architecture, the plates accompanying this article afford perhaps as complete and satisfactory a notice of it as can now be obtained from engravings:—at least we are not aware of any ground plan having been published elsewhere. It is to be regretted, that a section through the circular dining-room and throne-room, and an elevation of the principal front, were not also given, although the perspective view of the latter is so correct and intelligible, as almost to supply the purpose of one, because from that, together with the plan and section, the various admeasurements of heights and breadths may be obtained, and all the details supplied. That view renders it unnecessary for us to call attention to the grandeur and richness of the portico, which, however it may have been surpassed in some other respects, by one or two that have been since erected, has not yet been rivalled, or even approached by many degrees, as regards the finished and consistent decoration of every part of the order.

What Dallaway could mean by saying that its columns “are puny, and tottering under the architrave,” it is difficult to conjecture. It was so admirable in every respect, with the exception of the width given to the side intercolumns, in order to admit carriages, that it is greatly to be regretted it

was not given to some public building, on the condition of its being fully restored without other alteration, than perhaps as regards the intercolumns just mentioned. This would have been infinitely better than compelling the architect of the National Gallery to make use of the columns alone, without affording him the means of restoring the entire order to its original state.

Except that a building which could ill be spared has been demolished for the purpose, the formation of Carlton Place, and the erection of the adjoining club houses, must be allowed to be a very great improvement in itself, and to have led to several others. Hardly, however, can the York column be reckoned among the number, because as an ornamental object it is exceedingly tame and poor, an insipid and bald imitation of Trajan's column, despoiled of its reliefs, and without any thing to make some amends, if not exactly to serve as an equivalent.

Of this monumental column, its construction and details, a full account, accompanied with several illustrative cuts, may be found in the first volume of 'Loudon's Architectural Magazine,' from which we extract the following table.

	City Monument.	Duke of York's.	Melville Monument.
Height from ground to top . . . . .	202	137.9'*	152.7*
Diameter of column . . . . .	15	11.7'½	12.2'
Circumference of pedestal . . . . .	128	75	72
Height of ditto . . . . .	40	16.8'	18.4'
Height of gallery from the ground . . . . .	170	111	120.10'
Height above gallery . . . . .	32†	23.6'*	31.9'*
Number of steps . . . . .	365	168	100
Time of building . . . . .	6 years.	1 year 8 ms.	

\* Including statue.

† Including urn.

As some of the principal measurements of the column in the Place Vendome at Paris may be acceptable, they are likewise here introduced.

Height from ground to summit	132
Diameter of column	12.10'
Height of pedestal	19.6'
Height of abacus or gallery from ground	116.5'
Height above do.	15.7'

As an application of a column to such a purpose, the Nelson monument at Yarmouth, which was erected from the designs of Mr. Wilkins, is the happiest and the most original of any in its design. Of this structure the entire height is 140 feet, though the shaft of the column itself does not exceed 79; it being elevated upon a terrace, upon which another basement is substituted for a pedestal.

EDITOR.



## THE NEW PALACE.

LITTLE as there was to admire in Buckingham House, there was nothing to excite criticism particularly against it, since it made no pretensions of any kind. It was dull, dowdy, and decent, nothing more than a large, substantial and respectable-looking red brick house; quite unsophisticated in its appearance, with the exception that it was garnished in the centre with four Corinthian stone pilasters in a taste partaking more of the Dutch than the classical style; nevertheless such intermixture of brick and stone has been regarded rather as a beauty than otherwise by one critic, M. Quatremère de Roissy, who gives it as his opinion that red brick serving as a ground to columns and entablatures, sets them off to greater advantage. Most certainly such contrast of colour and material does render the stone dressings more conspicuous, and where it is in unison with the style employed, such intermixture of material may be resorted to with advantage: but wherever orders—either Greek or Italian are employed, the effect is apt to be harsh and crude, as well as to partake of meanness.

The original, or rather the second mansion, was erected by John Sheffield, Duke of Buckingham, who has described it in a letter that has been frequently printed, and which is given in the account of the house in the second volume of Pyne's 'Royal Residences.' To the work just mentioned, we refer those who seek for information relative to the various

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apartments\* and the pictures contained in them; contenting ourselves with remarking that although the mansion possessed several "fair and goodly rooms," it was by no means a model of architectural arrangement, being disposed with little regard to effect, and with still less to convenience. Every thing was on a secondary scale to the staircase,—not that even this was in itself particularly grand: on the contrary, it offered a rather pompous but disagreeable medley of painting and architecture, a conflict of two opposite modes of decoration, not at all reconciled together; and where, with a good deal of playhouse deception, there was very little of either scenic illusion or effect.

That which more particularly calls for notice here, because it shows how very strangely opinions have shifted of late in regard to what is almost matter of fact, is, that Buckingham House should have been generally extolled for its amenity of situation, while its successor, the Palace, has been almost as generally censured on account of its locality, which has been represented as about the least eligible that could have been selected for the purpose. Hence it might be imagined

\* Besides the view of the house, there are ten other plates, from drawings by Cattermole, Stephanoff, and Wild, showing the principal rooms; but with the exception of the staircase and saloon, there is nothing at all remarkable in them, either in regard to size, decoration, or any thing else; or rather they are remarkable for the homely and old-fashioned style in which they were fitted up and furnished. In fact, the furniture seems to have been ordered of the Chippendale or Sheraton of the day, and then committed to the housemaids to stow away in the different rooms as well as they could. For the most part it was either gouty-looking, without any dignity, or slim and gimcrack, without any elegance; either sadly overdone, or sadly underdone. Among its whimsicalities were large oval mirrors, in frames garnished with sprig-work, and small square ones with cumbersome pediments over them. Bad, however, as was the taste thus displayed, it was more in accordance with the barbarisms of civilization then in vogue, than the pure classical forms for furniture since promulgated by a Percier, or a Hope, would have been.

that alterations materially for the worse had taken place since the time when the inscription—"Sic Siti Lætantur Lares," was considered the appropriate motto for a residence upon the very same spot. Such, however, certainly does not appear to be the case: it is true, the Mall is no longer the promenade of the '*beau monde*;' but the park itself has been greatly improved, its interior having been metamorphosed from a meadow with a formal, dingy canal intersecting it, into a cheerful, and tolerably picturesque pleasure-ground. The gardens at the back of the Palace have been improved quite in equal degree; so that either way the view from the windows must be sufficiently agreeable—nay, in this respect, perhaps the Palace has no cause to envy any other building of the kind in any European capital. Neither can it be objected that the locality is inconvenient with reference to other parts of the town; if such really be the case, it is an error that might have been foreseen from the very commencement, or earlier; and ought accordingly to have been protested against in due season: that season is now long past.

Would that there was as little to condemn in the building itself as its situation, whereas the one might have been greatly worse, and the other, nevertheless, infinitely superior to what it now is. Uglier structures of the kind there may be many; yet scarcely any one that is more deficient in grandeur and nobleness of aspect. Particular faults on the part of the original architect might have been corrected; not so the one pervading fault here observable, namely, the utter absence of dignity, occasioned by the puniness of the original idea, and the pettiness that stamps every individual feature,—both the *ensemble* and every part. Again, there is nothing at all approaching to originality of conception to indemnify us for errors of taste as to matters of design; both the arrangement and the composition being of the most common-

place and hackneyed kind. Mr. Nash appears to have sat down to his drawing-board without previous grasp of the subject, without any preparatory study,—further, perhaps, than his studies for the façades in Regent Street; without feeling in the slightest degree inspired to energy by the thought that the opportunity was then before him of achieving a worthy monument of architecture, or being incited to exertion by the apprehension of failure.

One would have imagined that he would endeavour to counteract as far as possible the unfavourable aspect of the Park front (owing to which it is always seen in shadow, except very early in the morning,) by boldness and contrast of outline, and by disposing some parts of the projecting wings in such manner as to catch the light prominently and detach themselves vigorously and sparkingly from the body of shadow in the background; instead of which, nothing of the kind has been even attempted, nor was any consideration given to the proper distribution of the masses. Whether the wings first erected were afterwards taken down merely because considered too insignificant in design, or for the further purpose of extending the interior likewise, we are unable to state; but whichever may have been the reason, that circumstance affords proof that the plans, so far from being deliberately considered, re-considered and perfectly matured, were adopted most carelessly; and it may be presumed, without there having been either models or perspective drawings\* to ex-

\* If models are in some respects far more satisfactory than perspective drawings, they are not so well calculated to guard against mistakes as to the appearance of the building, when beheld, as it of necessity must be, in combination with surrounding objects. In a model there is nothing to serve as a scale to the eye, and inform it directly and distinctly of the relative magnitude of the intended edifice; we may be, indeed, informed what the precise dimensions are, but we do not perceive through the eye either magnitude or the want of it, any more than in a

plain what cannot be clearly shown by means of elevations alone.

simple elevation besides which, we are apt to consider a model from altogether different points of view to what the finished structure will allow. Perspective drawings, therefore, ought to accompany models in order to show what the actual appearance will be; but then it is requisite that they should be taken from the same points that the building itself will generally be viewed from, and also be made trustworthy in regard to effect and the shadows; for if a façade that will almost always be seen in shadow be represented with a powerful or striking sunshine effect, though the drawing itself may be all the better as a picture, it will be quite illusory, and will make a promise that the structure will afterwards be found not to fulfil.

In a work of such importance as the Palace, no oversight should have been allowed to occur for want of models and drawings of this description, yet that none were prepared, or else very defectively done, may be presumed from Mr. Nash's own confession, when he said he was not aware that the dome over the garden front would be at all visible from the Park. There is room likewise for suspecting that only one general draught of each elevation was submitted for approbation, instead of several variations of each, exhibiting corrections and *pentements*. In which case, Mr. Nash may be said to have thrust a design upon his royal patron, without affording him the opportunity of making any selection, or considering what improvements might be introduced into it. If Mr. Nash felt assured within himself, that he had done his very best—that further study would not enable him to better it in any degree, either by getting rid of defects, or by introducing beauties—so far he may stand excused for not having attempted to do so; but, then, with such specimen of his very best before us, there can be hardly but one opinion as to his utter incapacity for the task he had undertaken, the barrenness of his invention, the feebleness of his ideas, and the paltriness of his taste. It may possibly be said that the architect acted under a control which he durst not resist, and was perhaps compelled to do many things quite at variance with his own judgment. It may have been so; yet if he thought that the profit attached to the task was a sufficient indemnification for whatever disgrace he might incur by it, it is but proper that as he chose to reap the former, he ought now to be made to bear the latter. It was certainly perfectly optional on Mr. Nash's part whether he executed the building or not; and he was not in such very necessitous circumstances but that he could have afforded to escape from ultimate discredit by at once declining the proffered *honour*. If he preferred the wages of disgrace, there is no more to be said about it. He made his bargain, and by that bargain his reputation must now abide.

While the general feebleness and triviality of taste manifest themselves almost at the very first glance, numerous specific errors become apparent, as soon as we begin to examine the composition, and consider it in detail. Whether it was thought that the small Doric order of the basement would by contrast serve to give comparative importance to the upper one, the reader will decide for himself; but it certainly looks very insignificant in proportion to the whole building, and repulsively harsh in immediate contact with a Corinthian whose proportions and decorations cause the other order to appear almost clumsy and rude. The contour of the columns themselves is not the best that could have been selected; besides which, the order is exceedingly imperfect as an imitation of the Grecian Doric, owing to the entire omission of the frieze,—upon which, next to the columns themselves, the peculiar character of that style mainly depends. Here, then, we are presented with an exceedingly poor and maimed representation of the order, in a building where it ought to have been finished up in the most perfect manner possible. In one where it was obvious that economy was a primary consideration, and that no more than a certain degree of effect could be aimed at, there would be the excuse of necessity for thus paring down the order, whereas in the present case there is none whatever. It is possible that the difficulty of adjusting the triglyphs to intercolumns of different widths, and where some of the columns are coupled, others placed singly, induced the architect to resort to the expedient of evading it altogether by entirely suppressing the frieze. Yet if he found the order too obstinate to admit of being converted to his purpose by any other means, that very circumstance ought to have led him to suspect that it was altogether ineligible, and therefore

at all events to be discarded, whether he substituted any other in lieu of it, or not.

Mr. Nash's taste was so utterly devoid of sympathy for Greek architecture, that he would have acted more discreetly had he not suffered any thing affecting to approximate to it, or reminding us of it, to intrude itself into his design. That he had not the slightest notion of the Grecian Doric style, beyond the mere form of the columns, is obvious from the totally opposite taste shown in the doors and windows introduced within the lower colonnades. This is more particularly the case in the small pavilion, on the north side of the north wing, where within a recess, between coupled Doric column, occurs a door of quite Italian character, with a pulvinated frieze carved in imitation of leaves, and surmounted by a pediment. The only meritorious thing belonging to the Doric colonnades of the ground floor is, that there are no windows within them on the sides towards the court, owing to which those parts acquire somewhat of breadth and repose. Had columns been omitted below in the front of the wings it would have been better; or had those parts consisted of a small entrance loggia, (recessed for the door) with two columns between antæ, so disposed as to form only a single intercolumn corresponding with the centre one of the upper tetrastyle; these last-mentioned portions of the façade would again have been materially improved by the addition of either square pillars, or antæ, at their angles; whereby the wings would have acquired a little more substance and breadth, as well as appearance of solidity, and these lesser porticoes would have been made to accord in some measure with the centre one; whereas, at present, consisting of only four single columns each, while the other has eight coupled ones, they look as



much too light as that does too heavy,—a defect that is even increased by their relative positions, because those attached to the wings being more exposed, and their angles forming angles of the building, they required to have the appearance of greater strength, instead of which they have now the look of being comparatively slim and weak.

By far the most solecistical feature in the whole design is the centre portico, coupled columns being decidedly improper as we there find them applied. Without going quite so far as Algarotti and others who would proscribe altogether the practice of putting columns in pairs, nor admit them under any circumstances whatever, we certainly cannot be reconciled to them when disposed as a prostyle crowned by a pediment; not merely because we have no ancient example as a precedent, but because the effect so produced is highly disagreeable in itself, attended with a mixture of both heaviness and irregularity. In a small composition where there are only two columns so placed for the sake of obtaining a wide space between them, the eye is not struck by an irregularity; while, again, in such extended colonnades as those at Greenwich Hospital, irregularity is rendered regularity by repetition; but when, as beneath a pediment, there are fewer columns, and we are accustomed to behold them placed singly, to put them in pairs becomes offensive, more particularly in prostyle; for then there must be three columns grouped together at each angle of the portico, which, though it gives the expression of strength, also occasions an unpleasing degree of heaviness, and makes the intercolumns between each pair in front look too much like gaps. In the present case, the three columns at the angles of the centre portico are additionally objectionable, because they tend to make the porticoes of the wings look quite poor and weak by



contrast, at the same time that the latter cause the larger portico to appear crammed up with columns.

This upper order is upon much too insignificant a scale, especially in the centre portico, in which, if no where else, the columns ought to have been carried up at least to the top of the attic against which the roof of the pediment now abuts. An octastyle of such dimensions, with three windows within it corresponding with the alternate intercolumns, would have secured to the building at least one commanding feature; and had it been loftier than the rest, it would have produced much variety of outline—all the more desirable, as the front is seen in shadow against the sky: whereas at present even the pediment does not display itself above the general mass, owing to its being backed by the attic, which was afterwards adopted in order to give additional height to the edifice.

The small pavilions terminating the mass described by the attic might elsewhere pass for pretty, and so far be commendable where prettiness was a sufficient merit; but here their sole recommendation is that they cause the portico to appear by comparison a degree less objectionable than it otherwise might do. The most that can be said in their favour is that they repose well on the parts beneath them, which being flanked on either side by one of the columns of the lower order, acquire an appearance of greater width, and likewise tend to give value to the recessed parts of the colonnades. The remaining portions of the front between the pavilions and wings stand considerably backward, and are likewise extended a little beyond the line of the elevations towards the court; and both these circumstances, which will be better understood by consulting the plans, give a certain degree of variety and play to the angle of the court, that would very well have borne to be increased by carrying the

extremities of the building further behind the wings. The side elevations towards the court (of which that of the north wing is shown in one of the engravings) are upon the whole the least exceptionable parts in the building; but would be more suitable as separate façades applied to some other purpose. In fact, notwithstanding that much of the effect is lost in outline elevation, the design shows to greater advantage upon paper than in the building itself, where the architecture has a rather poor and ordinary look, and appears to be on too contracted a scale. One thing that deserves commendation is that the wall within the colonnades is not cut up by any windows; and so far the order is well introduced; yet on the other hand, the balustrade above the entablature does not at all accord with Grecian Doric columns.

The garden front is generally allowed to be more satisfactory than the other; and if we can be content with a certain elegant mediocrity of style where we might expect to meet with both nobleness and richness of character, it may be permitted to pass without further comment, than that it would have been still better had not the windows of the attic story been so large, and had their balusters been omitted. The south side has no pretensions to be considered a front, and therefore it would have been more judicious not to continue the enrichment of the frieze; because not only is that embellishment quite thrown away, but it occasions an offensive degree of incongruity, and by making such display of decoration, causes us to feel the more forcibly both the homeliness of aspect, and the irregularity of that elevation of the building. Taken by itself, the small Ionic screen and portico, extending here along the lower part of the east end, is a pleasing feature, and would at one time have been considered a very classical production. Yet it is only when looked at without reference to any thing else that

it satisfies the eye, for it has no connexion with the part of the building behind it, which, by its mass, merely serves to make it appear absolutely insignificant as to size. So far this minor elevation must be considered as a separate composition, whose portico, we should observe, has recently been barbarously disfigured, a little window or rather peep-hole having been made on each side of the door!—though hardly for the mere purpose of admitting light.\*

If we are unable to discern any merit in the exterior architecture of the Palace, any of the qualities that ought to belong to it as a national work, we may be the more readily excused for speaking of it as we have done, when we find Mr. Britton has just been telling her Majesty, in a dedication to her, that, “excepting Windsor Castle, the royal palaces are a reproach to the monarchy, and to the nation:” further that, “if the metropolitan parks had a royal palace adequate to their scenic character, and to the wealth and genius of the kingdom, we should not shrink from a comparison with any capital in the world.” Perhaps the interior of the edifice will be found more satisfactory: although rather deficient in due provision for court parade and *représentation*, considered merely as a residence it is vastly superior to the Tuilleries, and many other royal *habitats*, which appear intended to illustrate the sarcastic *quam bene non habitas* of the Roman epigrammatist. “It may be proper to remark,” says the writer above quoted, (*i. e.* the Britton, not the Roman) “that the modern palaces and mansions of Europe

\* If apertures were required here in order that the porters may keep a look-out and see who approaches the entrance, it would surely have been better to disguise them by some contrivance, or render them ornamental. The former could have been done by perforated sculptured masks, after the fashion of those to the closets in the upper part of the hall at Great Chalfield Manor-house; the latter, by panels filled with open scroll work, with glass behind it.

far surpass those of the ancient world in all the essentials of symmetry, beauty, adaptation, and even comfortable accommodation." Surely that "*even*" is exceedingly *odd*: for though we do not pretend to be very well informed as to what the palaces of the ancient world really were, we strongly suspect that the best of them were, in point of comfortable accommodation, greatly inferior to the residence of an English gentleman of moderate fortune. That modern palaces surpass those of antiquity in the other essentials alluded to, is infinitely more doubtful, and a point not at all likely to be now satisfactorily elucidated, because what the latter really were must remain entirely matter of conjecture.

Having thus, like the archangel—

" paused awhile

As one who in his journey bates at noon,

Though bent on speed,"—

we now, like him, though not perhaps with "*transition sweet*," "*new speech resume*," and proceed to give as full an explanation of the plans and interior of the Palace, as circumstances will permit us to do. The entrance beneath the lower portico opens immediately into the grand hall *a*, 55 feet by 36, and 18 high, that is, measured by the space within the columns, for the extreme length including the staircase *b*, is 95 feet. The coupled columns shown in the plan are of the Corinthian order, and each consists of a single piece of veined Carrara marble with a base and capital of mosaic gold; which material, however, is now found not at all to answer, as it very quickly tarnishes and becomes quite dull, even when not exposed to the weather; therefore, in all probability, those parts will be restored by gilding. This hall is not without some degree of effect, owing to its being on a lower level than those divisions of the plan which are in continua-

tion of it, and which, disclosing themselves beyond the columns as the spectator advances, impart considerable scenic quality to the design. In the day time the hall receives its principal light from the upper part of the staircase, for it derives comparatively little from the windows, owing to these being so few, and to the great depth of the portico before them. This defect—if it be one, which may very fairly be questioned, is redeemed, in the eye of an artist, by the brilliancy of the staircase, where the light is concentrated, and is rendered all the more powerful by the *demi jour* of the foreground; while on the side facing the entrance, the depth of shadow behind the columns in the hall completes the chiar-oscuro of the picture,

“Where gleam and gloom their magic spell combine.”

The space thus partially opened to the hall not only produces much picturesque variety, combined with an agreeable species of intricacy, but also contributes not a little to the idea of magnitude in the plan, and not the less so because its full extent does not reveal itself until it is entered, when the spectator finds himself in the centre of another long hall, with a vista on either hand of him terminating in a nearly octagonal tribune, whose diameter is somewhat less than the width of the centre division. This second hall *c*, which is 180 feet including the tribunes, or exclusive of them 134 feet in length, by 36 in width,\* is decorated with coupled columns, like the first one, and like that has a panelled ceiling, but being on a higher level, is not so lofty by two feet. It was originally intended for a sculpture gallery, and passes under that name, notwithstanding that no statues have been placed in it. Perhaps it will be thought to have been from the first very ill-suited to any such purpose, it being very

\* In a note at page 188, the dimensions of some libraries have been given, and as a similar memorandum we here insert those of a few galleries, and other

imperfectly lighted by day, nor are there means of admitting the light in such manner as would show statues to advantage. Yet this would be of little if any importance, because its display as a gallery would be chiefly required of an evening, when, were it properly lit up, statues would be seen to the utmost advantage; nay it is not uncommon for sculptors at Rome and other places abroad to have evening exhibitions

spacious rooms, in order that their size and proportions may be the more readily compared with those of the one here described.

	length.	width.	height.
Gallery—Castle Howard,	164	24	24.6'
—— Woburn, (Pictures),	113	18	
—— ——— (Sculpture),	136	25	
—— Holderness House,	120		
—— Holkham,	105	21	23
—— Hardwick,	166.4'	22.5'	22
—— Wentworth Castle,	180	24	30
—— Chatsworth, (Sculpture,)	103	30	22
—— ————— Banqueting Room,	81	31	21.6'
—— Hatfield,	163.6'	19.6'	15
—— Bridgewater House,	94	24	22
—— Sutherland House,	126		40 in centre
—— Sion House,	130	13.10'	15
—— Versailles	231	35	48
Arundel Castle, Baron's Hall,	115	35	
—— ——— Library	120	24	
College of Surgeons, Museum,	91	39	35
—— ————— Library,	72	29	32.6'
Baynard Park, Hall,	45	23	50

The gallery at Castle Howard is in three divisions, of which the centre one is both wider and loftier than the others, being an octagon 38 feet in diameter and height. That at Holkham has also a triple arrangement, but of very different character; for there the ends are formed into octagonal tribunes, whose diameter agrees with the width of the middle compartment, while their height is 8.9' more than that of the latter; besides which they are almost separated from it, the openings between the divisions being only an arch within a recess, at each end of the centre space.

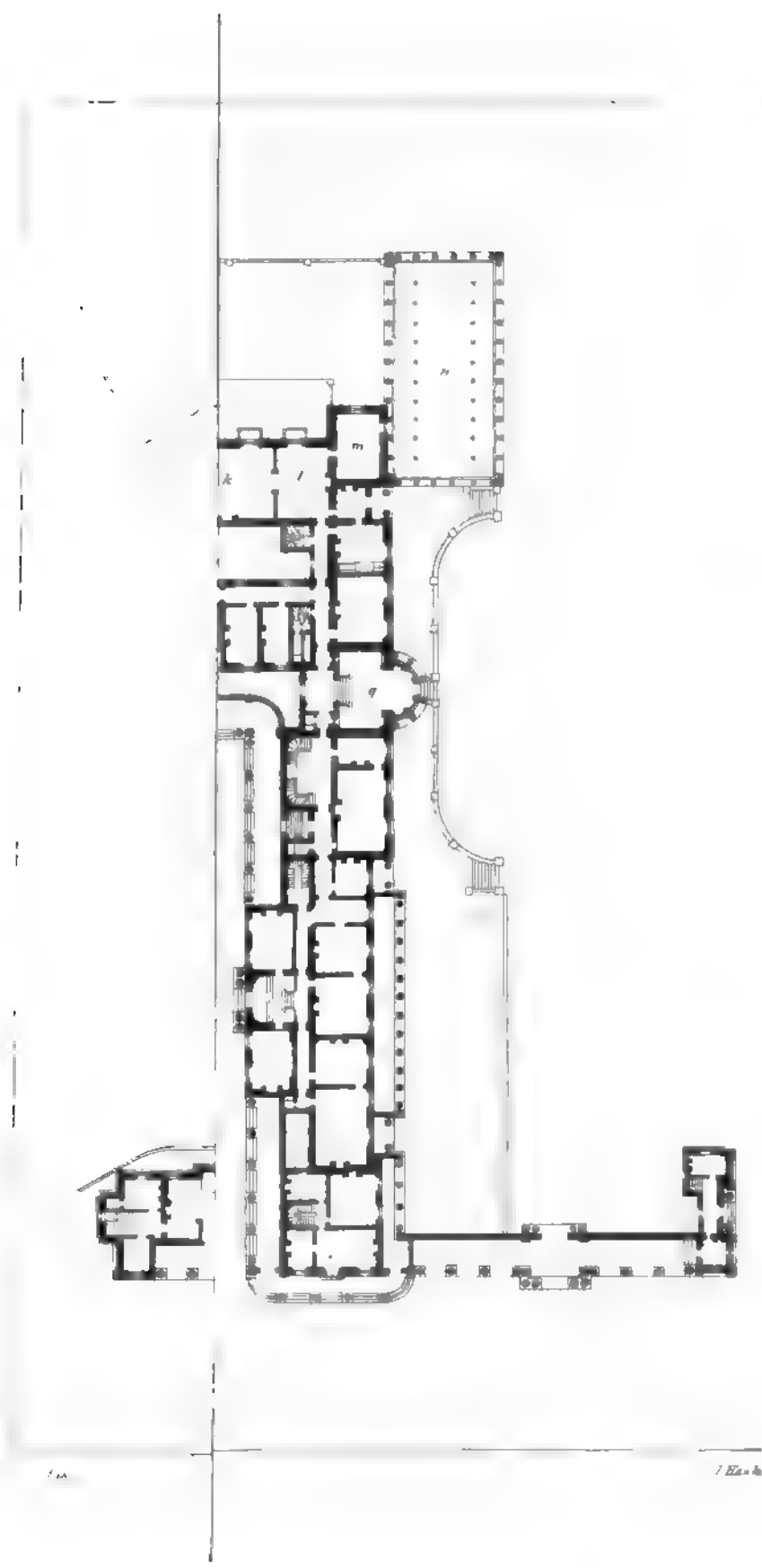
in their studios, as they consider sculpture to be beheld most favourably by artificial light.

Could the two octagons or tribunes have been lighted from above, the effect would, undoubtedly, have been very greatly enhanced; the *coup d'œil* would have been far more picturesque, and would have been of a very unusual kind, owing to the light being admitted only at the extremities, with a great extent of length between them. At present the chief objection is, not on the score of any particular inconvenience, but that there is not sufficient light to give due architectural effect to the tribunes which terminate the perspective. An alteration has recently been commenced under the direction of Mr. Blore (who has, in other respects, much amended the original plan)—which will materially improve this gallery, by providing another principal staircase on what is now the small enclosed court at its north end. An opening into the staircase from the gallery will, therefore, be substituted for the present window *d*, by which means not only will the light be materially increased, but about thirty feet more be added in continuation of the gallery.

The four rooms *e, f, g, and h*, in the centre of the west front, are fitted up as libraries, and the first one (which is 72 feet by 30, or including the semicircular portion, 67 feet) is used as the council-room. Beyond *h*, is an ante-room *i*, communicating with the north tribune of the gallery, and with two of the Queen's morning or private sitting-rooms *k, l*; from which latter the northern conservatory *n*, may be entered through the staircase *m*.\* at the other end of this front is the private dining room *o*, which has four marble columns at each end, the principal door being placed in

\* This staircase is about to be removed, and the one above mentioned substituted in lieu of it; whereby, besides the improvement already spoken of, an additional room will be obtained on each floor.









a recess decorated similarly to that containing the side-board: the walls are coloured of a pale sea-green tint. In this room is Stanfield's picture of the Opening of London Bridge. This suite of private apartments has an air of simple elegance, and unostentatious luxurious comfort, enhanced in no small degree by the windows opening immediately upon the terrace extending between the two conservatories. The view before them is, it must be owned, very confined in comparison with that commanded from 'Windsor's height,' but nevertheless a very enviable one,—a mimic 'Arcady' embowered in deep foliage, that completely excludes the idea of Pimlico—a gay, delicious solitude, rescued from the *fumum strepitumque Romæ*.

—Let us return to sober prose, and prosy description.

We have not the means of specifying the appropriation of the individual rooms much further, beyond stating that *p p* are waiting-rooms, *q* an entrance hall from the garden, with grey marble columns, and a pavement of white marble with small black squares; the octagon, *r*, the plate room, *s*, the principal porter's lodge, and *t*, the guard-room.

In explanation of the plan of the upper floor, we commence at the principal staircase *a*, where a broad flight of marble steps leads up to the first landing, from which the stairs branch off right and left, and beyond which is another flight through *b*, into the gallery *c*, leading to the chapel *d*.\* From the upper landing of the staircase the small ante-room *e*, leads into a larger one *f*, whose windows open upon the upper portico, through whose columns a very striking view is obtained of the marble arch, relieved by the deep foliage of the trees in the Park. This saloon is 44 feet by 35, and 32 in height, which is that of all the state apartments on this

\* This chapel, which is lighted from the ceiling, and was at one time intended to be fitted up as an armoury, is not yet completed.

floor. It is hung with striped and watered satin of a dark green colour, relieved by gilded borders and mouldings; but the effect, though stately, is rather too sombre. Adjoining is the Throne-room *g*, which is hung with rich crimson satin, striped and watered. The ceiling is very richly carved and gilt, and heraldic emblems, on a gold ground, are introduced as decorations beneath the cornice. Within the alcove at the upper end stands the throne upon a platform raised three steps above the floor of the room, and carpeted with crimson velvet. The canopy above it is of the same rich material, and about eighteen feet high. The piers which separate this alcove from the rest of the room are adorned with two figures in white marble representing winged genii, supporting the ends of gilded garlands, which are suspended along the soffit of the cornice between the piers. The door on the side facing the windows opens into

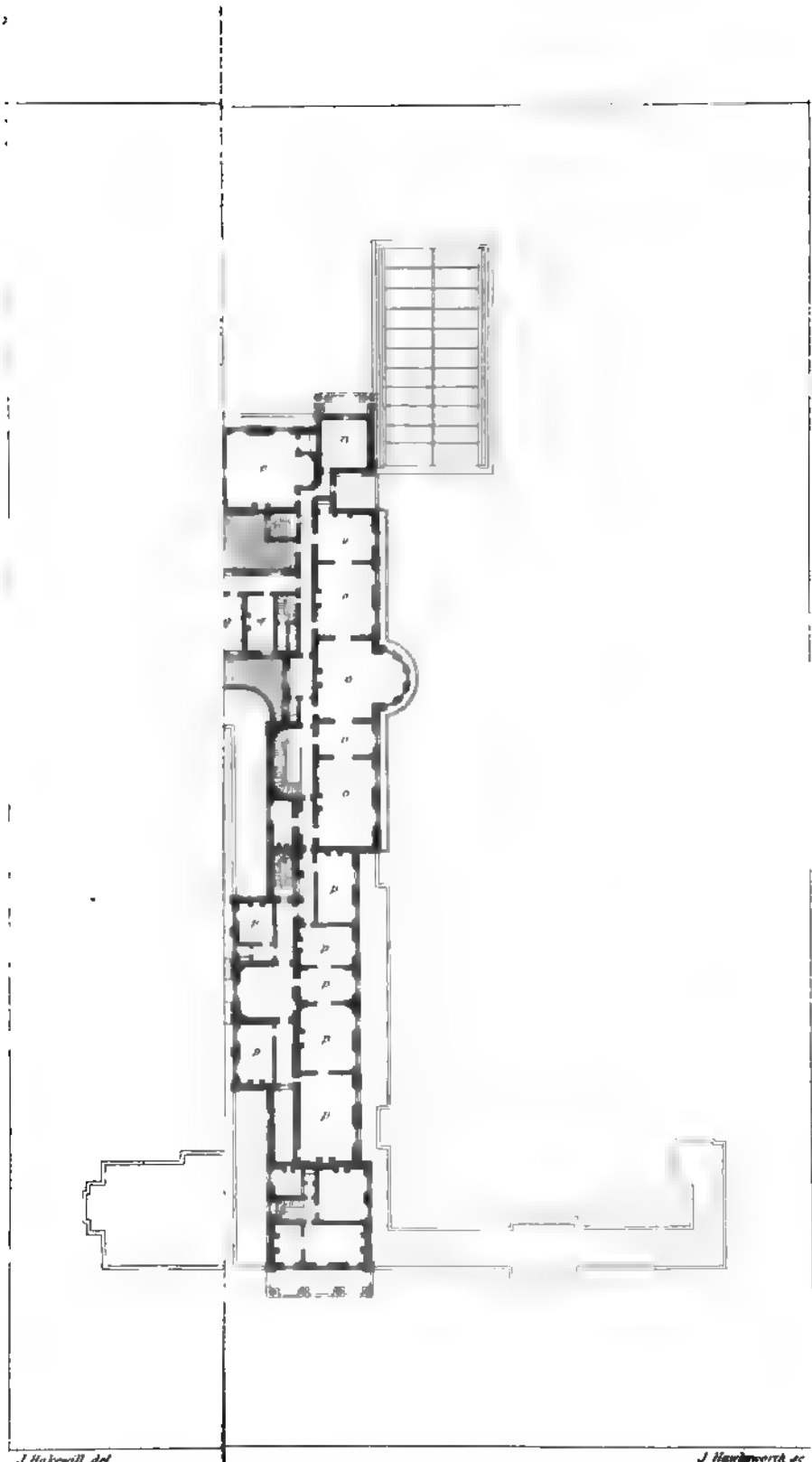
THE PICTURE GALLERY *h*, which is somewhat shorter than that on the ground floor, having an alcove only at its south end; and as it is considerably more than double the height of the former, its proportions are altogether different. It is lighted entirely from above through seventeen lantern-compartments in the ceiling, glazed with richly diapered ground glass. There are five chimney-pieces of white marble, richly sculptured, and the three principal door-cases are adorned with caryatides executed in scagliola, in imitation of the same material. The floor is inlaid wainscot, and the walls are adorned with numerous pictures, most of which were formerly at Carlton House.\* The door facing that opposite the

\* The Editor has not been able to obtain a complete list of the pictures, but among them are the following subjects:

Du Jardin—Landscape and Cattle.

Berghem—Landscape.

Cuyp—Horses and Cattle.



J. Hinkewill del.

J. Hinkewill sc.



east saloon or first state ante-room gives access from the gallery into the

WEST SALOON or second ante-room i, which has a chimney-piece on each side of that entrance, in order to obtain folding doors affording a vista along the centre line of this and the two adjoining drawing-rooms; which effect is still kept up when the doors are closed, as they are panelled with large plates of mirror. The columns and pilasters (of the Corinthian order) are of brilliant purple scagliola, and the walls are hung with yellow figured silk, at least as much as is seen of them, which is but little, the compartments between the columns being nearly occupied by large mirrors, descending to the floor. This last has a border of satin and holly wood inlaid with devices in rose and tulip wood; and the floors of the other principal rooms are similarly ornamented. If this saloon strikes the eye of the common observer by its general splendour and sumptuousness, to that of the admirer of art it offers a more refined and intellectual enjoyment in the contemplation of the three beautiful subjects in relief by Pitts, who in this and the two adjoining rooms has given

P. Potter—Cattle.

Vaudervelde—Farm Yard.

Teniers—A Public House.

De Hooze—A Card Party.

Mieris—A Festival.

Wouvermann—Peasants in a Booth.

Ostade—Boors Smoking.

Metzu—Girl selling fruit.

Gerard Douw—The Sick Chamber.

Rembrandt—Ship-builder and his Wife.

Vandyke—Christ healing the Sick.

De Louthembourg—Carnarvon Castle.

Sir J. Reynolds—A Venus.

Sir D. Wilkie—George IV. at Holyrood House.

incontestable proof of his powers of graceful and poetical conception. In this room, the bas-relief or frieze on the side facing the bow, represents Eloquence; that on the south side, Pleasure; and that on the opposite one, Harmony.

The last-mentioned subject was intended to be allusive to the purpose of the adjoining apartment *k*, which was originally destined to be appropriated as a music-room, but is now generally styled the *Yellow Drawing-room*, from its pilasters being of that colour. The hangings are of rich silk, patterned in gold and white, and the rest of the furniture and embellishments is in a style of similarly *recherché* costliness. Like the preceding one, this room has a series of sculptures by the same talented artist, forming twelve reliefs, descriptive of the Origin and Progress of Pleasure: viz. Love awakening the Soul to Pleasure—The Soul in the Bower of Fancy—The Pleasure of Decoration—The Invention of Music—The Pleasure of Music—The Dance—The Masquerade—The Drama—The Contest for the Palm—The Palm resigned—The Struggle for the Laurel—The Laurel obtained.

In the above suite of poetical allegories, where the personifications are represented under the form of children, or youthful genii, the artist has manifested great taste and ingenuity, as well as readiness of invention.

This room communicates with her Majesty's private apartments; accordingly it is that by which she enters the state rooms, and where the more distinguished visitors are permitted to present themselves to her.

The Drawing-room *l*, on the south side of the Saloon, is the most spacious one in the suite, being 68 feet long, whereas that just described is but 46. It is therefore made use of as a Ball-room, and so named in the official accounts of her Majesty's parties. Here the shafts of the columns and pilasters are of bright crimson scagliola, with gilded bases and mould-

ings. The window-draperies are of crimson velvet, and the walls are hung with figured silk. The ceiling is curved elliptically, and within the arches thus produced above the cornice are three reliefs, representing the apotheosis of the three great British Poets, Spenser, Shakspeare, and Milton,—thus arranged: Shakspeare at the north end of the room, Spenser at the opposite one, and Milton on the side facing the windows. Each of these compositions comprises a number of figures besides the principal one, and the extremities of the curved compartment containing it is filled up with exceedingly rich and graceful arabesque foliage, which serves as a tastefully fancied framing to enclose the groups. Like the preceding, these sculptures, too, are the works of the same mind and hand that conceived and executed those two magnificent achievements of British art, the Shield of Hercules, and the Shield of Eneas.

The Dining-room *m*, adjoins the preceding apartment, and is nearly of the same extent, or including the side-board alcove, somewhat more, its length being 60 feet clear of the alcove, and 72 with it. Consistently with its purpose, this room\* is more simply decorated than the others, though its walls are hung with silk, which, if not exactly an appropriate and characteristic style of fitting-up for a banqueting-room, is, in this instance, somewhat excusable, because it serves to keep up some degree of unity in the suite, and to give to this room somewhat the air of being another drawing-room, whereas otherwise the number of evening rooms would be reduced to three. Should any material alterations take place, as is by no means improbable, the three rooms at the north end of the west front will most likely be converted into

\* One novel and pleasing idea here shown consists in the upper or mezzanine windows being masked internally by an inner plane of painted glass, so as to assume the appearance of panels containing circular transparencies.

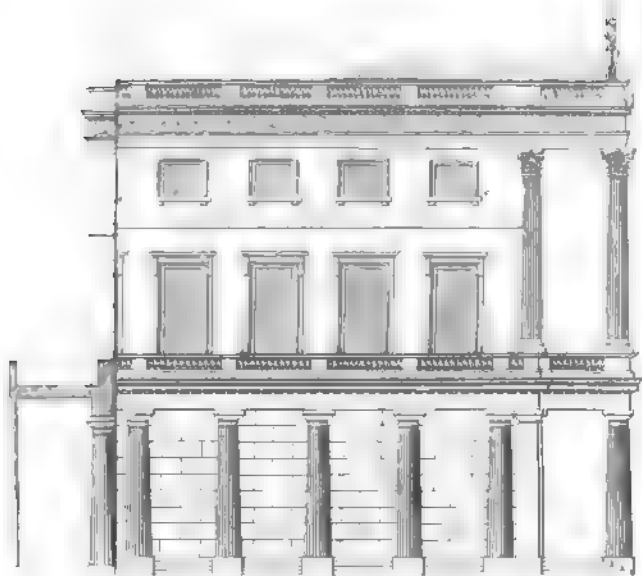


one large one, and thus the state apartments be made to extend along the whole of this side of the Palace.

The three rooms just mentioned, and the others marked *a*, form the Queen's suite of private apartments; and the adjoining ones, marked *p*, are those of the Duchess of Kent. The others at the east end of that wing are occupied by persons belonging to the Lord Chamberlain's department; while the whole of the south wing, from the Chapel, is appropriated to those connected with that of the Lord Steward. The two rooms marked *g g* are those for the pages in waiting; and *a* is the table decker's room, adjoining the Dining-room.

The whole of the basement beneath the ground floor is occupied by rooms for various offices; besides which there is a low range of buildings containing other offices, extending along the line on the south side of the Palace. Further than this we can say nothing whatever respecting those parts of the building, neither can we guarantee the perfect accuracy of every particular we have stated in regard to the interior, because for many things we have been obliged to trust entirely to information collected from others, not having had the opportunity of refreshing our memory by a second inspection. This must be our apology for the very great deficiencies, which we feel most disagreeably conscious this article is chargeable with.—Our chief trust is that our readers will on this occasion be of honest Sancho's opinion, and say, "half a loaf is better than no bread."

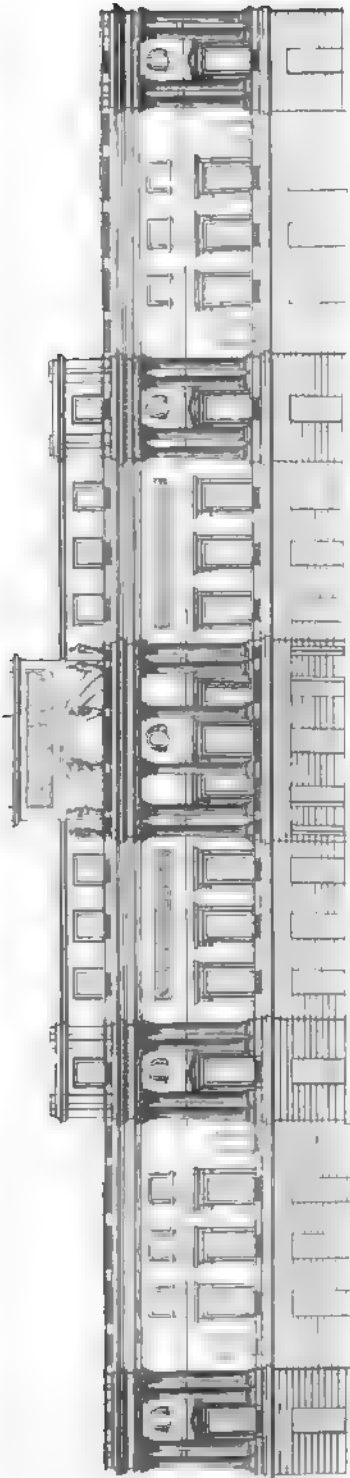
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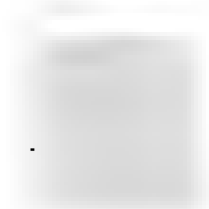
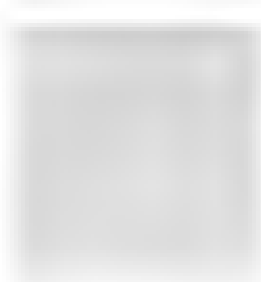
BUCKINGHAM PALACE.

WEST OR GARDEN FRONT



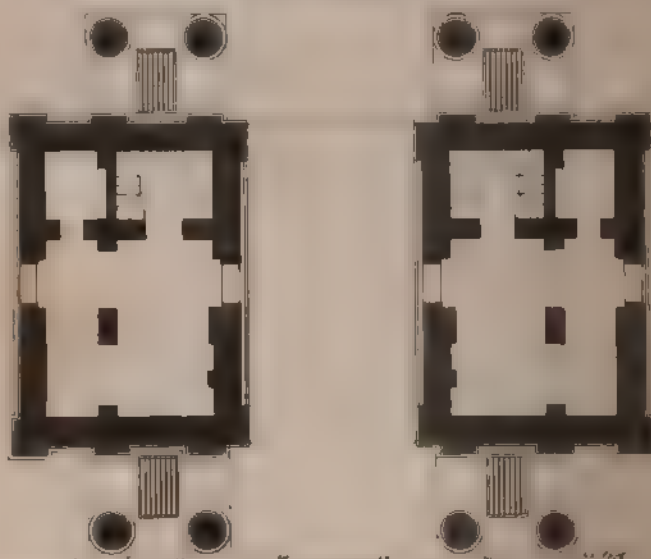
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ARCHWAY, GREEN PACE



11. 1890. 1st

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## ARCHWAY, GREEN PARK.

“LONDON is singularly deficient in all those ornaments which in foreign cities produce the most striking effects at first sight. Our only arch is at Temple Bar; our only fountain in the Middle Temple.” Such are the words of a writer in the Quarterly Review, no longer ago than the year 1826; but since then the remark has become somewhat inapplicable. The fountain, indeed, still continues to be a solitary example of its class, and may so far be allowed to be unrivalled in London, for the one that was to have been erected on Carlton Terrace has been extinguished by the York column. With regard to arches, the account stands very differently from what it did, their number being now quadrupled. Of that in front of the New Palace, it certainly cannot be affirmed *materiem superat opus*, since it is, in many respects, the reverse of rich in decoration, while it also disclaims originality of design, being, like the Arch at the Tuilleries, and the Arco della Pace, at Milan, a free imitation of the Arches of Constantine and Severus.\*

\* By this is meant, that although they differ more or less in regard to subordinate particulars, as do the two Roman structures themselves, they all resemble them in having a smaller arch on each side of the centre one, and columns placed upon pedestals, with the entablature breaking over them. The arch of the Tuilleries is about 60 feet in breadth, by 25½ in depth, and 45 high. What may be the dimensions of the one at Milan, (which is entirely constructed of marble, and was erected by Cagnola, although not completed until after his death,) we do not



The Archway forming the subject of the present description, and which was originally intended as the royal entrance

know, further than that the height of the columns may be about 38 feet. Neither are we able to state what are the precise dimensions of the Arch in St. James's Park, yet think they must be considerably less than those of the Arch of Constantine, notwithstanding that Mr. Nash, in his evidence before the committee, affirmed them to be 'exactly' the same; for that monument is 80 feet wide, and 70 high.

The following memoranda relative to some of the principal structures of the kind may prove acceptable, though they should not be found particularly serviceable. The Arc de l'Etoile at Paris, one of the most stupendous monuments ever erected, forms a mass of 144 feet by 70, and 147 high. There is only one large arch on the east and west fronts, which is 98 feet high, and 46 wide; and on each of the lesser sides is a smaller arch (59 feet high by 26 wide) forming a transverse passage through the building, from north to south. Each of the two principal fronts has a colossal group of sculpture on either side of the archway, which with their pedestals are about 60 feet high.

The Puerta de Alcala at Madrid, completed in 1788, from the designs of Sabbatini, is remarkable for its great extent of front, having five openings between attached Ionic columns. Of these the three middle ones are arches of equal dimensions (viz. 17 feet by 34), and that at each end smaller and square-headed. The length of the front is about 128 feet, and the height 51; or 81 including the attic and sculpture over the centre arch; which is further distinguished by having the columns on each side of it coupled. Further description is unnecessary, as there is a view of it in Roberts's "Spanish Sketches;" but owing to the minuteness of the figures, which ought to serve as a scale, the building is made to appear of greater magnitude than it actually is, and the arches of much loftier proportions than accord with the measurements above stated.

The Porte St. Denis at Paris, which, notwithstanding that Quatremère de Quincy censures the pyramidal mass charged with trophies and sculpture, on each side of the arch, as a *motif disparate*, is in a style of noble simplicity, and far more classical in its taste than many antique monuments of its class. What he blames it for more justly is the want of greater depth, which is no more than half the opening of the arch, or one-sixth of the whole front. The dimensions are 80 feet by 85 in height, and those of the arch itself 26 by 50. The only thing which entitles our Temple Bar to be named along with it, is its affinity in point of date, there being a difference of only a very few years between the two structures, although in regard to taste there seems to be the interval of as many centuries.

to the Palace, through the gardens, was erected in 1827-8, from the designs of Mr. Decimus Burton, who also built the

In the volume of the *Khudozhestvennaya Gazeta* or Russian Gazette of the Fine Arts, for 1837, page 361, there is a long article on Triumphal Arches; in which an account is given of some structures of the kind in Russia, among others, of that at St. Petersburg, called the Narvsky Gate, originally designed by Quarenghi, and at first merely a temporary construction of wood, intended to commemorate the return of the army in 1815. This has since been entirely rebuilt of stone, covered with plates of bronze, of which material are the columns, statues, and all the other decorations. As Quarenghi's design is stated to have been exactly followed, we shall here attempt to give some idea of it. According to the first *projet*, it was to have been a parallelogram with twenty-four Doric columns on its area, so arranged as to present six columns on each of its fronts, and four on each of its sides, the angles being filled up for staircases within them, whereby the hexastyle sides would have presented only three open intercolumns, and the others only one. This idea, however, was abandoned for an arch with a single opening, very much resembling in its general design that of Mr. Burton; like which, it has two insulated Corinthian columns on a somewhat lower stylobate, on each side of the arch; the chief difference being that instead of being continued in an uninterrupted line, the entablature is in three divisions, or makes projecting breaks over the side intercolumns. The arch has impostes which are continued along the fronts and sides, which latter have each of them two insulated columns with a statue on a pedestal between them. In one respect the design is less rich than that of our edifice, the columns being unfluted; but in regard to other decoration it is much more so, for besides the statues just referred to there are twelve others, placed before the attic, viz. four in each of its fronts, and two on each side, corresponding with the columns below. The compartments between these statues are occupied with panels containing inscriptions and reliefs, and the whole is surmounted by a figure of Victory in a quadriga.

To facilitate comparison in regard to dimensions, the principal admeasurements of both buildings are exhibited together, in English feet.

	Arch at St. Petersburg.	Arch in Green Park.
Height of Stylobate . . . . .	4.10'	6
———— Column . . . . .	33	32.2
———— Entablature . . . . .	6.6'	7.3
———— Attic, including socle, &c. . . . .	12.10'	14.
———— Quadriga or Car . . . . .	12.2'	—

opposite Ionic screen and gateways leading into Hyde Park. Although its dimensions are considerable, it does not appear so striking in regard to size as it would do, if it stood in a more confined situation, and where it would directly terminate a vista; but independently of this circumstance, the situation between the top of Constitution Hill and Grosvenor Place is highly favourable, as it allows the building to be seen from so many different points of view; and in whichever direction it is beheld it is set off to advantage by the objects in the back ground. One of the best views is that which takes in the east front and portico of St. George's Hospital just behind it, to the right; while not the least picturesque is that from the same side of the building just named, where, owing to the sudden fall of the ground in Grosvenor Place, the Arch appears elevated on a terrace, faced with rusticated masonry. But although perfectly insulated from other buildings, this structure is not placed, as is the case with many others of the same kind, so as to have no appearance of motive or purpose, especially according to its

	Arch at St. Petersburg.	Arch in Green Park.
Entire height to top of attic . . . . .	57.2'	59.5
Height of Arch . . . . .	35.6'	32
Breadth do. . . . .	19.5'	16.7
Depth do. . . . .	20.5'	30.4'
Width of side intercolumns . . . . .	9.3	6
———front, as defined by the attic . . . .	60	46.6

From this it will be seen that both structures are very nearly of the same height, their difference in that respect being only 2 feet 3 inches. Yet although that at St. Petersburg falls short of the other by that small variation, its arch is higher than the other by 3.6'; to account for which, it should be observed, that the vertex of its archivolt nearly touches the soffit of the architrave. There is no key-stone, but the spandrels are filled up with figures of winged genii—or at least of *female* geniiuses.

first intent, when it was to form the carriage entrance into the grounds attached to the Palace.

The plate herewith given sufficiently explains the design, both in regard to the two principal elevations and the plan; but, otherwise than as it can be inferred from the latter, it conveys no idea of the effect of the building itself, arising from its depth. That is a circumstance which cannot be shown except by a perspective view; yet although not attempted to be shown, it is one that ought certainly to be borne in mind, and taken into account in estimating this piece of architecture. It is this depth which gives such an air of dignity and boldness to the whole mass, and which likewise causes the Archway itself to appear so picturesque in its shadowed perspective. At the same time it produces a decided contrast between this and the opposite structure, equally favourable to both, the difference of character in design exhibited in them being so great as to preclude comparison to the disparagement of either, at the same time that it heightens the variety of the architectural objects here grouped together.

The elevation shows the design as actually executed, with the exception of the car upon the attic, there being nothing of the kind at present, although it seems it is now in contemplation to erect in that situation the equestrian statue of the Duke of Wellington, which Mr. M. C. Wyatt is about to undertake.\* Should such idea be carried into effect,

\* Since writing the above we have seen the model or rather draught of the intended figure, put up on the top of the building by order of the office of Woods and Forests, for the purpose of enabling them and the public to judge whether it would be advisable to let the statue be so placed. In our opinion, though there is authority for equestrian statues so placed, that is, with the animal sideways to the front of the building, such position in one of the exceeding large dimensions here proposed, would produce a disagreeable effect, because, considered with re-

the Arch will receive no little embellishment, nor perhaps could the statue be placed equally conspicuously any where else; most certainly not at the same cost, because here is a

ference to the building, it would have no symmetry of outline as a mass,—no balance, but would be much taller on one side of the central line than on the other. Neither is this the only objection, there being one equally strong, if not more so, as regards the effect that would be produced on the structure when not viewed directly in front; for unless the statue were placed in the centre, it would look as if put out of the axis of its pedestal, and while one front of the archway would look quite loaded by it, the other would appear greatly to need some counterbalance. The only alternative, it appears to us, is to place the statue so as that the body of the horse shall extend in the direction of the archway, and thus be in the axis of the building. By this means, the front of the animal and statue on it, would be parallel to that of the building—as in the case with the car and figure in the engraving. Another advantage would be, that being seen foreshortened in front, it would appear less heavy and cumbersome in comparison with the substructure. Furthermore, there would then be an opportunity of forming a pyramidal group, by adding an attendant figure on each side of the horse,—one representing Victory, the other Fame.

Placed in the axis of the building, the statue would nearly occupy the entire depth of the attic from one front to the other; therefore if placed upon a socle of sufficient height, even the horse's feet would be visible;—the socle being made to take a curved sweep upwards from its basis on the attic.

There is, indeed, one most awful objection likely to be made by certain wiseacres, namely, that were it so placed, the back of the statue would be turned towards the Palace! Now, as to how far the rigour and punctilio of etiquette may extend in such matters, we confess our ignorance, but it appears to us that, considering the distance between the Arch and the Palace, the offence against etiquette would be a trifling one; besides which, a precedent might be found that would justify it, namely, that afforded by her Majesty's own state carriage, for there the coachman and postilions are, in defiance of all courtly etiquette, allowed to turn their backs upon royalty, nor are the horses harnessed to the vehicle with their tails foremost. Should this not be deemed a case sufficiently in point, we will quote another from Goldsmith, that ought to overcome all uneasy scruples as to any disrespectful breach of punctilio; for in speaking of good Madam Blaise, he informs us that

“The King himself did *follow* her  
When she did walk—*before*.”

pedestal already provided for it; although owing to the height to which it will be elevated, the figure may require to be of more colossal size than might else be considered necessary. The erection of the statue will most probably lead to some decoration of the attic itself; though not, perhaps, in exact conformity with the original design, according to which it was to have been enriched with a continued series of bas-reliefs around it, similar to that over the entrance into Hyde Park. There was also to have been a statue over each column, and trophies against the wall between the pilasters behind the columns. In fact, the Arch has been described as being actually so adorned (see Jones's 'London'), with as much confidence as if people would believe such testimony, rather than that of their own eye-sight.

The entablature being continued unbroken over the columns conduces to simplicity both of lines and shadows; yet it is not entirely free from objection, because it occasions the centre intercolumn to appear disagreeably wide, and the entablature above it not duly supported. The case indeed is one which presents only an alternative of evils; but it may be allowed to be a question whether it might not have been better to couple the columns, placing two pair on each side of the Arch, and so extend them along the whole front; or else, not to have brought them so forward, but coupled them with their respective pilasters behind them; or, again, whether it would not have been advisable, as the entablature was not to be broken, to have resorted at once to engaged three-quarter columns, as excused by the necessity of circumstances. But then (as will be seen by considering the plan) we should have entirely lost the variety and pleasing combination now produced by the different masses of entablature; so that hence would arise another question, namely, whether keeping the entablature and columns as they now are, it

#### EDIFICES OF LONDON.

we have been as well to bring forward the Arch and piers on each side of it, so that these latter would stand immediately behind the columns. These diverse notions are so perplexing, that we ought perhaps to leave the matter by acquiescing at once in the mode actually adopted by Mr. Burton, as being, if not perfectly unexceptionable, at all more exceptionable than any other that might have been substituted for it, and as certainly not devoid of much beauty as well as novelty of character.

There is a novelty, however, which, while it is an improvement in the matter of choice, by no means conduces to any degree of beauty; namely, the omission of the appearance of key-stones, and of impost posts to the Arch.\*

If the architect has done the same thing in the opposite way, it is to be presumed he considers it an improvement; but in our eyes, the want of imposts especially not only destroys distinctness of articulation—if the term may be allowed, but seems to point to a style different from any in which the Grecian or Roman orders are employed; resembling what, in the pointed style, Mr. Willis terms ‘continuous imposts.’ Whether the objection be one in which others will coincide with us or not, it is one we think proper to advert to; but we willingly acknowledge that with that single exception, we see nothing to disapprove of, but very much to admire in the Archway itself. Owing to its great depth, a circumstance to which attention has already been called, it has much richness of perspective effect, for which it is not a little indebted to the lacunaria or coffering of its soffit,—an

\* Arches of this fashion without imposts, and having their archivolt continued vertically along their jambs, were greatly affected by Soane, as may be seen by his designs, some of which consist of little else, so that at any rate there was nothing spoiled by them.

embellishment that ought not to pass unnoticed here, because not being expressed in the plan, it might not be supposed to exist. And were there no other difference between them, this is one which renders this Arch superior to that in front of the Palace. How it was that coffers were omitted in the latter, it is difficult to conjecture, since it can hardly have been out of too tender regard to economy.

It is this depth of archway that gives the whole structure the character of being not a mere ornamental passage only, but a *gate-house*; which is further indicated by the entrances within it, showing that it contains accommodation for a guard or keeper stationed there: nor is it necessary to remark, how vastly superior such an arrangement is to the usual one, according to which a small dwelling or lodge is placed on either side of the gateway, with, frequently, no other connexion than that of palisading between them.\*

Neither has the necessity for admitting light to the rooms

\* The display aimed at in designs of the kind frequently serves no other purpose, than to make us feel the very great disproportion between the pretension of the composition, and the pettiness, insignificance, triviality—not to say meanness, of many of the individual features.—The entrance to Sion Park, by Adam, is a mere fence or screen, the arch having no more thickness than if it were cut out of a wall. It must be confessed that it looks all the lighter in consequence; yet so far from implying merit, as where the term is employed to convey the idea opposed to heaviness, such lightness amounts to a positive defect, it being, in fact, the absense of that solidity the eye naturally demands; or in other words, it is no better than downright flimsiness. There ought certainly to have been a double colonnade, forming a corridor connecting the arch and the lodges, for at present the latter are inconveniently disunited from the entrance; and if it was owing to considerations of expense that this was not done, it would have been better to have compressed the design, placing only two columns instead of four on each side of the gate: thus with the same number of columns a covered way could have been formed extending on each side from the entrance to the lodges, which, leaving convenience or the semblance of it out of the question, would have been infinitely better.



within the lodges been attended with any detriment to the monumental character of the structure, there being apparently only a single window in each of the lateral fronts, which, by contrast, serves rather to set off than to disturb the breadth of surface, while the very great depth of reveal, owing to the window itself being set so far back within the wall, gives the idea of unusual massiveness of construction, and causes the window, when viewed very obliquely, to appear no more than a niche. On each of the lateral faces of the structure there is an oblong panel of scroll foliage, which, as it consists of open-work, serves to admit light into the upper chambers. By this, we believe, entirely novel, and certainly ingenious contrivance, the upper window or windows are sufficiently masked to prevent their showing themselves as such. It is true, the artifice cannot escape being detected, but when discovered, it excites approbation rather than censure. Perhaps it would scarcely have been discovered at all had the glass behind the foliage been ground, and put with the rough surface outwards, or else received externally a semitransparent coat of stone colour. Whether there was any actual necessity for windows at all behind those panels, or what there was to prevent the upper rooms being lit by skylights, we know not; but even supposing there to be other rooms still higher up within the attic, and so lighted, yet still there might have been narrow skylights or glazed panels, behind the cornice and blocking-course along the sides, where they advance before the attic. The architect might have very sufficient reasons for what he has done, although they are unknown to us; nor do we at all regret that he has adopted the mode described, since the idea is one of great merit—one that shows more than ordinary dexterity of invention and application.

The bronze open-work gates, which were executed by

Bramah,—and, unless we are mistaken, after Mr. Burton's own designs, contribute not a little to the general magnificence of character which stamps this Archway. Some, indeed, have laid to its charge a very *great* fault, so extraordinary that there is no other building in the metropolis, or we may say, in the kingdom, that can be reproached with it; for during some discussion relative to placing the Wellington statue on the top of the Archway, some noble lord, whose name was not given by the newspapers, asserted that the building was already too—*colossal*!

EDITOR.

## SIR J. SOANE'S HOUSE AND MUSEUM.

WE are now arrived at a singularly ticklish and perplexing subject—perplexing, if on no other account, because we have been quite at a loss in what division of this work to place it, it being neither a public nor a private building, but so strange an anomaly compounded of both, that we ought to have formed an *Epicene* section on purpose for it, and put it there in solitary distinction “apart from the meaner herd.” As a Public Museum, it ought immediately to have followed the account of the British Museum; but then some people might have said that the juxtaposition was a very ill-natured and malicious one—it would have been like asking a dwarf to walk arm in arm with a giant. The one is a great public institution freely thrown open to the public; the other is—we know not what,—a perfect nondescript—a *soi-disant* public museum, a munificent gift to the nation, with merely this little qualifying condition, that no one shall be suffered to have access to it, except on two days in a week during three months in the year, that is, just twenty-four days out of three hundred and sixty-five; and not even so many, should any of the allotted days happen to prove rainy ones. As if these restrictions were insufficient—partook too much of excessive indulgence and liberality, the show-time is limited to about five hours each of those days, and not more than twenty persons are allowed to be present at once.\* Muni-

\* This last is perhaps a prudent and indispensably necessary regulation; for the place is so confined and so *gimcrack*, that to admit a greater number at one time



Fig. 1

Fig. 2



ficence, thy name is moonshine!—a more arrant piece of moonshine and solemn humbug than the Soanean *donation* was never before offered to the public.

Well does the donation deserve to be styled an extraordinary one, it being most unprecedented in character. Prodigious was the fuss and preparation with which the act of unheard-of liberality was trumpeted forth to the admiring world; one would imagine that nothing at all similar to such instance of public spirit was any where upon record. When a private American citizen bequeathed eight millions of dollars, or nearly two millions sterling, for the purpose of establishing the Girard College for Orphans at Philadelphia; when Städel, the Frankfort banker, bequeathed not only all his pictures and paintings, but a million and half of florins for the purpose of establishing a public museum; when Canova devoted, even during his life-time, a considerable portion of his property to the erection of a splendid church; when a public-spirited Irish architect built a handsome structure entirely at his own cost, and bestowed it on the Dublin Academy, people took it as little more than matter of course; but when Sir John Soane made a formal donation of his museum to the public, it was regarded as something so preternatural that they could not tell whether they ought most to extol or to censure such prodigal munificence.

The public have by this time discovered how very little they have to be thankful for, what a mere shadow of a donation it is they have received—what a dog-in-the-manger sort of gift has been presented to them. A gift fettered by such preposterous and extravagantly capricious restrictions as to be rendered quite unavailable for any purpose of real

would be found highly inconvenient. Yet this is surely only an additional reason wherefore it should be opened every day throughout the year, except Sundays.

service, ought to be rejected as being nothing better than mockery. If the museum is to be really public property, the claim of the public to the free use of it ought to be made paramount to any other claim, and all other considerations.

If the juggling conditions which virtually withhold it from the public cannot be set aside, the sooner all title to any share in it is renounced, the better ; for miserably small indeed is the share that has fallen to their lot. If the house was required for other purposes, that was sufficient reason why the *donor* should have directed his collection to be placed in the British Museum, where it would have been accessible to all, without imposing inconvenience upon any one ; and would moreover have been far more safe than it can be at present, for whatever precaution may be taken on the premises themselves against fire, should one happen to break out in either of the adjoining houses, the Soanean Museum might be very greatly damaged, if not entirely destroyed. The place is still more in danger of accidents of this kind, owing to the museum part being separated from the opposite premises in the rear merely by a narrow lane, filled with just the kind of tenements and workshops where fires are most likely of all to occur. In comparison therefore to what it would be in such a building as the British Museum, the collection is now a hundred-fold more exposed to accident.

Still in case any thing of the kind should occur and destroy the Soanean Museum, the public might easily console themselves, by computing how very little they had lost, or rather how much they had gained, by having got rid of a bad bargain. Nay, people seem already quite to have forgotten this noble donation ; for did it continue to excite any interest, some determined attempt would, no doubt, be made to obtain free and unlimited use of the Museum and its contents. It may fairly be questioned, therefore, whether

Sir J. Soane has not actually out-stratagemed himself by his jesuitical manœuvring.

After this proem it cannot be supposed that we are disposed to write an *éloge* upon the late Professor of Architecture, and therefore as it is perfectly optional on our part whether we choose to do so or not, we shall not attempt any biography of him, but content ourselves with saying that he was born at Reading, in 1752, and died at his house in Lincoln's Inn Fields, Jan. 20th, 1837.\* This last sentence reminds us of what the reader will begin to think has altogether escaped our recollection, namely, that it is of this house we have now to give some account.

In the year 1812, this and the house adjoining it on each side were erected by the architect himself on a piece of freehold property of his own, having a frontage of 88 feet, and about ten feet less in depth, it being bounded on the north side by the narrow lane which delights in the incongruous name of Whetstone Park. Without the assistance of a plan, we cannot attempt to do more than give a very summary description, more particularly in this case, where there are so many petty divisions and small recesses, that a full description would be more likely to prove tedious than intelligible. The front of this centre house† of the three men-

\* Even this brief tombstone-record is more than he has obtained at the hands of his attached and devoted friend Mr. Britton; for *mirabile dictu*, that gentleman has thought proper to exclude Sir John from a niche in his 'Dictionary of Architecture,' although he has there found room for not a few *Nominum Umbrae*. Alas! that it should come to this, after so many public professions of regard and veneration for "my much esteemed friend Sir John Soane"!

† To us it appears rather strange that Sir John did not appropriate to himself all the three houses, had which been done, the centre one might have been made a residence quite independent of, and yet communicating with, the gallery portion, which would then have enclosed it. This extension might have been accomplished without at all interfering with what had been previously done, and besides afford-



tioned ones is not above 32 feet wide; but on the lower floor it occupies the whole depth of the ground, with the exception of a small court (about 15 x 11) which intervenes between the dwelling-house part of the building and the museum behind it. With the exception of a small vestibule and staircase beyond it, the whole space between the front and the inner court is occupied by a single room 37 feet by 22, the length being in the direction of north and south. As it is only 13 feet high, and would therefore be low in proportion to its breadth, it is divided into two compartments, of which that in front has two windows, the other a single large window looking into the court, in which are some fragments of architecture. This room served the double purpose of library and dining-room, and over it are the front and back drawing-rooms.

On each side of the window towards the court, is a door, that on the east leading into two cabinets, or study and dressing-room, through which the gallery or museum may be reached; the other into the room shown in the first plate, where is seen the east side or that next the court, with the windows looking into it, the larger one of which has in its centre a single piece of plate glass. Besides these there are other windows or skylights above the arches of the ceiling, which throw down light on the book-cases and framed architectural drawings. This room, which is 19 feet by 11.6', has no fewer than seven doors, yet so disposed and designed as to conduce to architectural symmetry and effect. Of those on the

ing the opportunity of giving an appropriate façade to the whole exterior of what is now three separate dwelling-houses, would have provided adequate accommodation for the public, who might then have been admitted at all times, without the slightest inconvenience; and there might have been reading-rooms on the upper floor, where those who wished to avail themselves of the library might have pursued their studies without interruption from the other visitors.

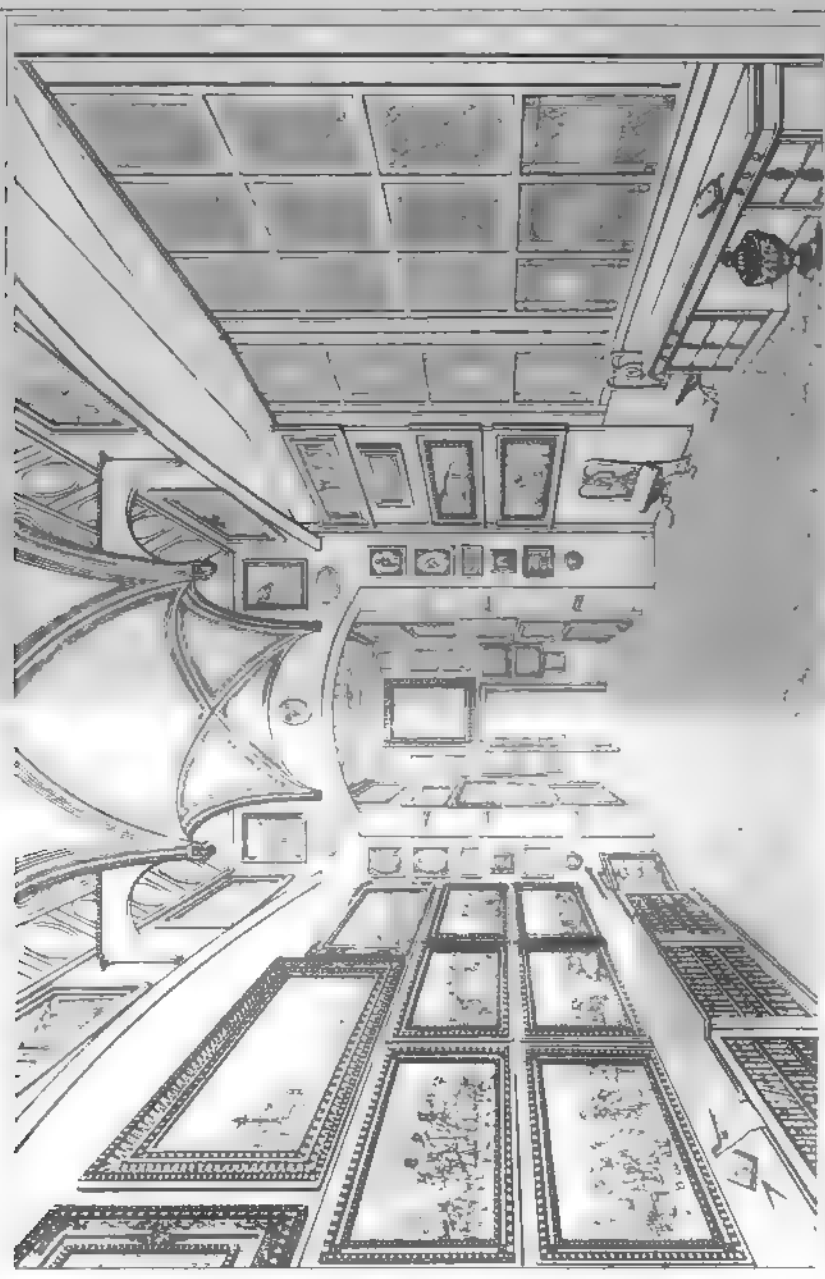
south side, one communicates with the vestibule, the other with the front room; the two opposite both open into the museum; that on the window side leads into the same through a recess; while that on each side of the fire-place opens into a small book closet or cabinet lighted from above: these latter are most happily imagined and exceedingly striking in effect. It was in such little picturesque and well-studied contrivances as these that the late professor displayed his peculiar forte. This room may be considered as the ante-room to the museum, there being no other way of passing to the latter from the vestibule.

THE MUSEUM at one time occupied the whole length from east and west behind the three houses, but some years ago it was abridged by the room or cabinet at the western end being added to the house on that side. In consequence of this the length is now reduced to 71 feet; and the room shown in the second plate no longer exists. Perhaps this circumstance may give that subject an additional value in the eyes of some persons; but it is drawn so grossly out of perspective as to give the idea of a room treble the length of what the one there shown really was. In proof of this it needs merely to be stated that the pictures seen opposite the window were intended for those of the 'Rake's Progress,' which are but very little wider than they are high, but here look about four times as wide as they are deep. Although the extreme length of the museum is that above stated, and the average width about 15 feet, it must not be supposed that it forms a single gallery of those dimensions: on the contrary, it is cut up into a number of divisions of various heights, and so disposed as to look like so many separate parts, the result of casual alterations made from time to time without any attempt at unity. Beginning at the west end, there is a recess about six feet deep, formerly that in the picture cabinet just spoken

of as the subject of the second plate; that side of it in which the door is having been taken away, to open it to what is now the principal division of the gallery. This latter is about 19 feet by 15, and 20 high to the summit of the lantern skylight; but the floor forms merely a gallery from which we look down into the lower space or chamber on the level of the offices in the basement, which contains the Belzoni sarcophagus. Arthur Young says that the lower area of the entrance hall at Holkham looks like little more than a bath, when seen from the gallery of the upper floor: what then would he have said of this sarcophagus chamber in the Soanean Museum? Perhaps, that it is hardly big enough for a washing tub. Nevertheless, small as it is, it leaves a passage of barely two feet on the sides of the gallery.

To the preceding division succeeds that portion of the Museum (20 feet in extent) which has an upper room over it, used by the architect as his office. Its ceiling is supported by four small Corinthian columns on each side, only 8 feet high, and leaving a passage in the centre little more than 3 feet wide. In proportion to the size and height, the columns are too few in number to produce—if such was intended, the appearance of a centre avenue flanked by them, being now spaced so exceedingly wide apart as to look only like props put at intervals beneath the ceiling. Yet if not at all crowded with columns, this part of the gallery is so filled with cases and stands, models and casts, as to look quite choked up by, and encumbered with them. Consequently, as far as general effect is concerned, there is no more nor of a superior kind to what may be seen in almost any sculptor's studio, far less indeed than there is in many "show-rooms;" those for instance of Messrs. Browne and Co., University Street, in whose larger gallery the whole of the Soanean Museum might stand under cover, leaving a much wider





THE GALLERY



passage around it than any which it contains within itself. Between the preceding division of the gallery and picture cabinet, is a small corridor or narrow vestibule with a staircase leading up to the office over the former, and down to the room beneath the latter.

THE PICTURE CABINET, which gives so much picturesque effect to the vista from the gallery, through the corridor, (for when shut, a view is admitted into it through a large panel of plate glass in the door,) is unquestionably the most striking and perfect *piece* in the whole design. In the other parts of the house and museum, we meet with many valuable and original ideas—much fancy and invention, yet so exhibited as to afford nothing more than a variety of detached, desultory, fragmentary, studies, and, in the phraseology of artists, exceedingly happy *bits*. There we perceive what might be done, what novel and beautiful effects might be obtained by applying and expanding the same ideas, and developing them more perfectly. *Here* we behold what *is* done: the result is an architectural *bijou*, whose value is to be computed, like that of diamonds, not by cubic feet, but by carats. There is much in it that must be *caviare* to those who dare not venture to admire without first consulting authorities and asking leave of precedent. They perceive that this thing does not conform with what is usually done in similar cases; that another seems to run quite counter to general practice: they are staggered, bewildered, their criticism becomes confounded; they know not how to praise, and they are equally at loss how to condemn what is so new that there is no standard of 'legal measure,' by which to test it. In our opinion this cabinet has the merit of being almost perfectly *sui generis* in the idea and its execution, and singularly fascinating in effect; and as after what we have said we cannot possibly be suspected of enter-

taining any great esteem for Sir John Soane's character as a man, our testimony in favour of this specimen of his professional talent will at all events pass unquestioned on the score of sincerity. We shall not enter into any particular criticism; for to be intelligible, it would require to be prefaced by very minute description, which would in turn require to be interpreted by plan and sections; since such drawings would be the only intelligible description of such a subject. We shall therefore content ourselves with stating that this attractive "architectural episode" is a very small space, being only 13.6' x 12.6', and comparatively very lofty, being 22 feet high. It is lighted entirely from above; partly from the ceiling and partly by vertical lights or glazed panels along the upper part of three of its sides. The whole is so well managed that, unusual as the proportions are, especially for any room of the kind, this cabinet does not look at all loftier than it ought to be—that is, so as to make us fancy it would be improved by being somewhat lower. Above the dado, on three of the sides, are folding shutters 10.8' high; on which the pictures are hung, and which, upon being opened, exhibit others at the back of the shutters, and on the real wall behind. By this exceedingly ingenious and pleasing contrivance, three surfaces for hanging pictures against are obtained, instead of a single one. Yet although highly deserving of being adopted, it is chiefly fitted for a cabinet appropriated entirely to pictures.\* On the south side

\* The same idea, however, might be carried on further, and applied with various modifications. For instance, a room might be made to answer the double purpose of picture cabinet and library, by having shutters of a similar kind, before shelves for books on the walls. Or a small library or study might be rendered capable of containing double or nearly treble the number of books it otherwise could, by being divided into narrow compartments, each of which would have an external fold or shutter, shelved either on one or both sides. Each fold should be made

of the room these folds or *wall-valvæ*—as, for want of a more definite term, they might be called, are doubled, and when the second pair are opened, instead of finding a wall lined with pictures behind it, the whole apartment is, in a manner, suddenly changed—at least in regard to character, by the disclosure of a very scenic space beyond it, or rather two spaces, the further one of which has a painted window, and forms a kind of bay to the first one. Both of them are lined with pictures and framed drawings, and constitute the upper part of the recess or bay in the room beneath the picture cabinet; consequently a view *downwards* into the lower part of that bay is also obtained. This contrivance was Sir John's *grand coup de théâtre* in the architecture of his house; and although when once seen it may appear so simple in itself that the chief wonder is that nothing of the sort should have long ago suggested itself, instead of its being therefore of less interest and merit, so much the greater praise is due to it for showing us a piece of design in interior architecture ✓ formed upon a disposition in plan that had previously been quite overlooked. Now that the thing has been once done, it may easily be imitated with infinite modifications, and extended and improved upon in a variety of ways. Neither does it in the least detract from the value of this example that it is applicable to any situation, no matter how confined or disagreeable in itself; it being one totally independent of all external aids, advantages, and accompaniments. Had Whetstone Park been an Arcadian paradise of lawns and groves, the probability is that nothing of the kind we now behold would have been attempted or even thought of. -

to lock up, so that the more valuable books might be put on the inner shelves and secured. Or, the outer-folds might be glazed cases on hinges, to contain all the best bound books, and the rest would be shut up from sight.



#### EDIFICES OF LONDON.

therefore, that *Park* is the very reverse of what its name indicates; on which account it became imperatively necessary—a *conditio sine quâ non*, to shut it out from sight, and blot it out from the imagination; and most successful and happy is the idea which has resulted from it.

Here we break off our description, such as it has been, saving ourselves from extending it to the room beneath the cabinet, once termed the "Monk's Parlour," towards still more fantastically designated by the most title of the "Parloir of Padre Giovanni!" For the origin of this parlour, and of the "monk's cell, oratory, or grave," we refer to the account given by Sir J. Soane himself, in the volume printed by him for private distribution, a short time before his death. Neither do we say any thing of the contents of the museum, of the various articles of virtue scattered through the other rooms of the house; merely remarking that with the exception of the Hogarths, and the Lanzaletti, the pictures are by no means of first-rate quality.

Plans of the dwelling-house and museum, together with sections and views of the cabinet, may be found in the work published by Mr. Britton under the more *recherché* than *apposite* title of 'The Union of Architecture, Sculpture, and Painting,' the greater part of which was penned by the present writer, whose name *was* to have appeared on the title-page,—but *Dis aliter visum est*. However, as he is the individual who has least cause of any concerned in the matter, now to regret the omission, he makes no farther comment on it. And he would be the last to deny or call in question Sir John Soane's professional talent in that department of his art, which, if not the highest, is one of the most agreeable, and allows so much scope for invention, nor that only on rare opportunities, but upon the most every-day occasions. As regards his peculiar style of design, Sir John's error lay

not so much in deviating from the beaten track, as in not going far enough—so far as to form into a consistent system what are now only the random and fortuitous elements of one. Leaving his private life out of the question, he had, together with a generous enthusiasm for his art, some personal failings that tended to neutralise it,—a sensitiveness to censure, a fretful impatience of criticism, absolutely unworthy of a man of any talent; and a morbid appetite—a rabid *bulimia* for praise, that induced him to swallow the coarsest and most nauseating flattery.

EDITOR.

## ASHBURNHAM HOUSE,

LITTLE DEAN'S YARD, WESTMINSTER.

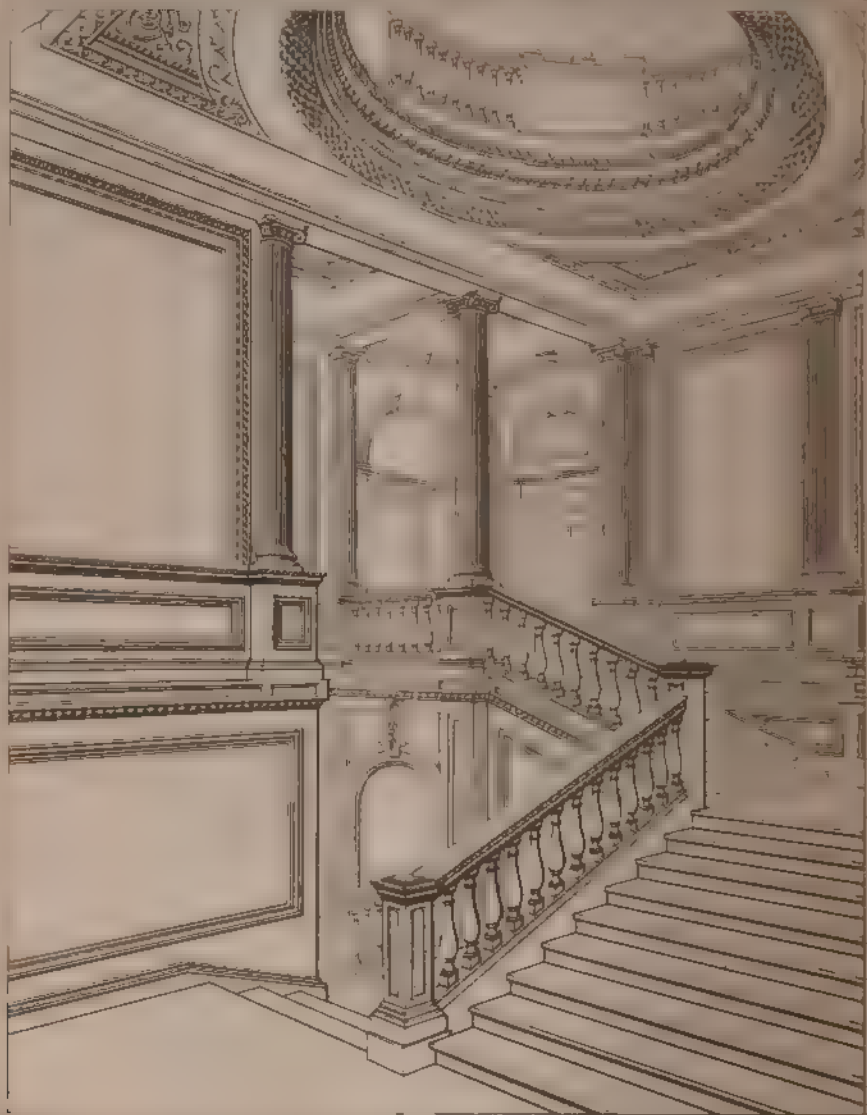
As a specimen of Inigo Jones's style and character of design, this house deserves the study of the architect. Mr. Soane thought so highly of it, that he had a series of drawings made to illustrate its parts, and exhibited them in his lectures at the Royal Academy. Mr. Gwilt also made two drawings of the principal staircase, from which the annexed prints are derived. This staircase has certain architectural merits which claim the attention and admiration of the professors of that noble art, and cannot fail of pleasing the amateur. The accompanying plan and section, with the perspective view, will amply elucidate its form, size, design, and decorations. Of nearly a square shape, with four ranges of steps, placed at right angles one with the other, and as many landings, it was the passage from the ground to the first floor. Its sides are panelled against the wall, and guarded by a rising balustrade; the whole is crowned by an oval dome springing from a bold and enriched entablature, supported by twelve columns. At the landing are fluted Ionic columns, and entrance door-ways to the drawing, dining, and other rooms. These apartments have very heavy cornices, ornamented stuccoed ceilings, and other decorations.

PLATE I.—A. Section of the staircase, in a line indicated by dots on the plan, B; whilst C shows the plan of the gallery under the dome. The small letters of reference









indicate the situation and forms of some of the mouldings, &c., to a larger scale.

PLATE II.—A perspective view of the staircase, from the second landing, looking towards the drawing-room.

In the garden, attached to the wall of the abbey cloisters, is an alcove, attributed to Inigo Jones, imitative of part of a small Roman temple.\* In the coal-cellar are remains of the conventual vaults; and in the wall may be seen a capital, presumed to be of the time of Edward the Confessor.

The history of this house has never been recorded; and it is difficult to reconcile and combine into a satisfactory narrative the varied and vague traditional annals of nearly two centuries. It is said to have been designed by Inigo Jones for one of the Ashburnham family, and is still called Ashburnham House. Contemporary with this eminent

\* Brettingham, who published a work on the architecture of Holkham Hall, in Norfolk, has given a copy of this building, and affixed his own name as architect. He also assumes the merit of making the designs for that mansion, although they were by Kent, as appears from Walpole; who says: "How the designs of that house, which I have seen an hundred times in Kent's original drawings, came to be published under another name, and without the slightest mention of the real architect, is beyond comprehension."—B.

There have been others since the time of Brettingham who have not scrupled to follow his example, taking to themselves the credit of what does not belong to them, and that in utter violation of direct pledges given by them. Referring to Brettingham's trickery, Mr. Allan Cunningham is pleased to pass the following opinion upon Holkham: "Little interest attaches to a controversy about such a design: it is heavy and monotonous, and stamped with all the faults which were many, and all the beauties which were few, of him who proudly wrote 'Painter, Sculptor, and Architect.'" The antithesis reads prettily enough; but as regards Holkham the criticism is most unjust, for had he done nothing else, the statue-gallery ought to immortalize the name of Kent. Though rather plain as to decoration, and with little of what is generally understood by the term 'architecture,' in effect it is enchanting—exquisite—truly delicious.—ED.



architect was Sir John Ashburnham, a member of a family, according to the phraseology of Fuller, of "stupendous antiquity, and wherein the eminency thereof hath equalled the antiquity." He was descended from Bertram de Ashburnham, High Sheriff of Surrey, Sussex, and Kent, and defender of Dover Castle against William the Conqueror.\* This Sir John Ashburnham was knighted in 1604, and died in 1620; but it does not seem probable that the first architect of his day in this country should have been employed in designing a mansion for one who, in the epitaph inscribed on the monument to his son, is alluded to as "the unfortunate person whose good nature and frank disposition towards his friends necessitated him to sell" the demesne at Ashburnham, which had been "in his family long before the Conquest, and all the estate he had elsewhere; not leaving to his wife and six children the least substance."† We, therefore, turn to these children, whom, we are told in the same epitaph, "God so well provided for, that within less than two years after the death of their father, there was not one of them but was in a condition rather to be helpful to others than to want support themselves." To one of these persons, John Ashburnham, the eldest son and heir of Sir John, we have little hesitation in ascribing the mansion now referred to. He was born in 1603, and was in the prime of life, and at the height of his prosperity, when Inigo Jones was also eminent in his profession. He was Groom of the Bedchamber to Charles the First; and, after the Restoration, fulfilled the duties of the same office to Charles the Second. Besides the income derived from his post, two fortunate

\* From Sir William Burrell's "Sussex Collections," British Museum. Plut. 14 c. fo. 20. Collins's Peerage by Brydges, vol. iv. p. 249.

† Epitaph in Ashburnham Church, given in the "Sussex Collections," and in Collins's Peerage, vol. iv. p. 259.

matrimonial alliances had brought him considerable accessions of affluence. By means of the portion received with his first wife, he redeemed his ancestral estate; whilst "the great fortune and many conveniences" he enjoyed with his second wife, and the risk of subjecting them to confiscation, are assigned as his excuse for not accompanying his royal master in exile. The Church of Ashburnham, in Sussex, re-erected at his expense, is a proof that he was not averse from employing his wealth in building, and confirms our opinion that to him Ashburnham House is to be attributed. It remained the property of the Ashburnham family for about a century, and was purchased by the Crown in 1730, of John, Earl Ashburnham.

The Cottonian Library was deposited here on being taken from Essex House in the Strand; but on the 31st of October, 1731, it was nearly consumed by a fire in these premises: one hundred and eleven volumes were destroyed, and ninety-nine rendered imperfect,—the latter, with those that remained uninjured, were then removed to the old dormitory of the Abbey, and are now deposited in the British Museum. In August, 1739, part of the edifice was pulled down, and the remainder divided into residences for two of the prebendaries, Dr. Willes and Dr. Barker. The learned Dr. Bell afterwards occupied one portion, where he died on the 29th September, 1816, at the age of 85. The centre is now the habitation of William Lee, Esq.

J. BRITTON & C. ATKINSON.

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Without an entire plan of the house, it is impossible to judge whether this staircase deserves at all to be commended for the propriety of its adaptation to the space afforded for

it; but most assuredly there is very little to admire in it, for the taste it displays in regard either to the general design or that of the details. It does not follow therefore that it is without interest; on the contrary, the subject has its historical value as a specimen, and not the most unfavourable one of the period to which it belongs. Considered with reference to the time of its being erected, it may be allowed to possess some merit, though it plainly exhibits too much of the leaven of the corrupt architectural and outré fashion—style it can hardly be termed,—which immediately preceded it. If we perceive somewhat more regularity and soberness, we perceive also nearly the same cumbrous heaviness, formality, and quaintness, accompanied with a disagreeable littleness of manner, owing to the insignificant dimensions of the columns and pilasters, which, petty in themselves, are made to appear still more so by the size of the panels, whose broad and heavy mouldings cause the architrave of the entablature to appear quite a subordinate member, and naked and unfinished in comparison with them. Owing to the same cause the columns themselves lose much of their effect, and their capitals are made to look a degree more puny than they otherwise would do; for which there was assuredly no occasion, seeing how stunted and meagre they are in themselves, they being, in fact, no better than faint and imperfect reminiscences of the voluted capital, and not only in quite a different taste from their prototype, but poor and spiritless, and totally devoid of gusto.

The lantern, or rather small blind dome, with its gallery and groups of little tripled columns, scarcely double the height of the balustrade on which they are raised, certainly offers nothing whatever for imitation, even allowing that a useful idea may be derived from it. To speak of proportions were superfluous, there being no proportion observed either as to

forms or decoration ; so far from it that many parts which ought to be kept subordinate are made most conspicuous, while others that ought to be principal are treated as altogether secondary. The key-stones to the arches, within which the doors are placed, are enormously heavy for interior architecture, neither do they conduce towards richness, being only plain blocks. The cornices, again, are quite disproportioned to every thing else ; and the fulness bestowed on them produces a contrast very far from advantageous to other parts of the design. In regard to the last-mentioned it is characterized quite as much, if not more, by panelling than by columns, the former greatly predominating over the latter, and by being applied to their pedestals it mingles with the order itself. Even in the arrangement of the panels there is much that is faulty, productive both of irregularity and confusion, those below being allowed to extend beyond those above them, as may be seen in the perspective view, where that on the left hand is carried midway of the centre of the panel to the pedestal of the column.

For animadverting thus freely on what, we are told, has been “thought so highly of” by others, no apology is necessary ; if called for at all it would be from those who have forborne to explain themselves, and to point out for the instruction of the reader what are the particular beauties which they have so liberally imputed to this staircase. If they did not care to enter into a critical examination of it, they have at least no right to expect that others should take its perfections upon trust, out of mere deference to their opinion.

EDITOR.

## BURLINGTON HOUSE.

HORACE WALPOLE, who professes to be "an impartial registrar, and not a panegyrist of our artists," has recorded such encomiums of Richard Boyle, Earl of Burlington, that if only three-fourths of them are just, the noble patron and amateur artist must have been truly estimable in life, and honoured in death. The wealthy patron of merit, who has also taste to discriminate and appreciate its real value, is entitled to the admiration and praise of mankind; for by encouraging genius he contributes to dignify his country, and to exalt human nature. It is notorious that men of abilities are often indigent, timid, and retiring; and it is equally notorious that many brilliant characters have been rescued from obscurity and poverty by laudable and liberal patronage. Lord Burlington appears to have been a man of this class. "He had," says Walpole, "every quality of a genius and artist—but envy. Though his own designs were more chaste and classic than Kent's, he entertained him in his own house till his death, and was more studious to extend his friend's fame than his own." This is the true nobility of mind, and recalls to memory the Mæcenases of antiquity.

Walpole mentions many instances wherein Lord Burlington "encouraged and rewarded artists." His munificence was not confined to himself and to his own houses and gardens, but he spent great sums in contributing to public works. Although the fine arts, collectively, must have shared his

partiality and patronage, yet Architecture appears to have engrossed the greater portion of his love. Besides supporting Kent, by giving him a home in his own house, and enabling him to publish Inigo Jones's designs for Whitehall, he purchased Palladio's papers, drawings, &c. on antique baths, which he likewise published. He voluntarily repaired the Church of St. Paul, Covent Garden, from motives of admiration for its architect; built an elegant villa at Chiswick; raised considerable buildings at his seat of Lonsborough, Yorkshire; and also, according to Walpole, "new fronted his house in Piccadilly, built by his father, and added the grand colonnade within the court."

Colin Campbell, in his "*Vitruvius Britannicus*," claims the merit of this design, as well as of the gateway; but the latter, according to Walpole, is in a style so very superior to Campbell's designs, that we may safely consider it was the Earl's "own." The merit of these works has been ascribed, by some writers, to Kent; but as this artist did not return from Italy till 1729, and was first employed in "painting history and portrait," it is not likely that he had any share in them. The fact most probably is, that Campbell was employed by Lord Burlington to superintend these additions and alterations to the original mansion which had been erected by his Lordship's father. We learn that the design for the south façade was made in the year 1717; and that for the entrance gateway and screen-wall in 1718.

The first mansion was raised as a sort of country town-house, when it was fashionable for the nobility and the most wealthy country gentlemen to have their London dwellings in the immediate suburbs of the metropolis. For little did his Lordship anticipate the immense growth and present extent of London, or the numerous changes which have taken

place, in fashion, style of living, style of building, &c., and which will of course be superseded by others.

The alteration made by him in the house of his father, is a manifestation of the eagerness of man to improve on the plans of his ancestors. The house was at first remote from streets and town buildings; but the encroachment of these rendered it expedient to adopt some plan to secure privacy and retirement in the house and gardens; and hence a lofty brick wall was raised to screen the whole from the public street or road. On this, and similar designs, Sir William Chambers, in his admirable 'Treatise on Civil Architecture,' remarks, "the gates of parks and gardens are commonly shut with an iron gate; and those of palaces should likewise be so, or else left entirely open all day, as they are both in Italy and France; for the grandeur of the building, together with the domestics, horses, and carriages, with which the courts are frequently filled, would give a magnificent idea of the patron, and serve to enliven a city."

"In London, many of our noblemen's palaces towards the street look like convents: nothing appears but a high wall, with one or two large gates, in which there is a hole for those who choose to go in or out, to creep through: if a coach arrives, the whole gate is opened indeed; but this is an operation that requires [little] time, and the porter is very careful to shut it again immediately, for reasons to him very weighty. Few in this vast city suspect, I believe, that behind an old brick wall in Piccadilly, *there is one of the finest pieces of architecture in Europe.*"

Walpole also speaks in rapturous terms of this part of Burlington House: "As we have few samples of architecture more antique" (an odd phrase) "and imposing than that colonnade, I cannot help mentioning the effect it had on myself.

I had not only never seen it, but had never heard of it, at least with any attention, when soon after my return from Italy I was invited to a ball at Burlington House. As I passed under the gate, by night, it could not strike me. At day-break, looking out of the window to see the sun rise, I was surprised with the vision of the colonnade that fronted me. It seemed one of those edifices in fairy tales that are raised by genii in a night's time." This colonnade, and the south front of the mansion, with the central gateway, and some other parts, are certainly works of considerable merit and beauty, and therefore entitled to the commendation bestowed on them: but the interior arrangements being found to be very ill adapted to the customs and habits of the present age, we find that many alterations have been made at different times. The most considerable of these have been completed under the direction of Samuel Ware, Esq. Architect, the scientific author of a valuable "Essay on Arches and Abutment Piers."

In 1815, Burlington House was purchased of the Duke of Devonshire, by his uncle, Lord George Cavendish, who repaired all those parts of the building erected by Lord Burlington; and by raising the Venetian windows of the south front to the height of the others, completed his design for this façade. Lord George Cavendish converted the riding-house and stables, on the east side of the court-yard, into a dwelling, as an appendage to the mansion, and built other stables behind the screen wall. His Lordship also took down and rebuilt the whole house, except the front elevation and some rooms connected with it, (according to the plan shown in the annexed plate,) maintaining throughout the whole alterations the same character in the decorations as prevailed in the preceding edifice.

The same nobleman likewise restored the terraces and

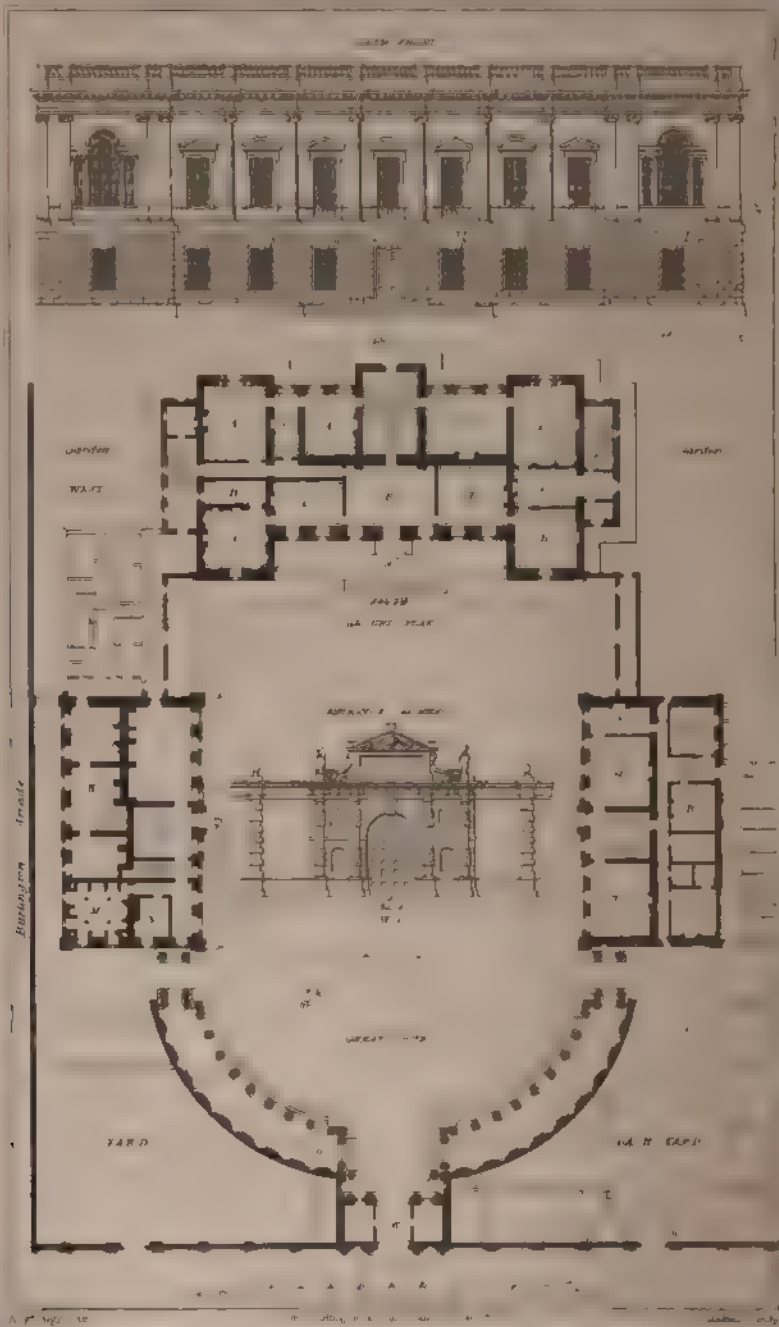


terrace steps in the garden, and converted a narrow slip of ground on the west side of the house and garden into a passage, with a range of shops on each side, called *Burlington Arcade*, making a covered communication, for foot passengers, from Piccadilly to Burlington Gardens, Cork Street, and New Bond Street. On the east side of the gardens is a high range of buildings, called "the Albany;" but all its windows are shut out from the gardens.

The state apartments are on the first floor. Proceeding eastward from the great staircase, they form a suite of six rooms, richly ornamented and gilt. The ceiling of the saloon was painted by Sir James Thornhill. Three paintings by Marco Ricci, and his uncle Sebastian, decorate the great staircase. One, by the same artists, covers the ceiling of the state dining-room; and another, the ceiling of the south-east ante-room to the great drawing-room. The different apartments are adorned with a fine and valuable collection of paintings by the old masters.

In 1617, Inigo Jones introduced into England that bold relief and due proportion of parts, in architecture, which Palladio had previously taught the Italians to admire in the best examples of the art in ancient Rome; and which also characterise the buildings at Balbec and Palmyra. The enrichments and ornaments in the works of Jones are, however, very defectively executed, owing to the difficulty of obtaining good workmen. Those in the works of Sir Christopher Wren are of a superior character. In 1717, Lord Burlington, in the architecture of the present house, attained a degree of excellence equal to the best examples of ancient Rome.





## REFERENCE TO THE PLATE.

At the top of the plate is an *elevation of the south front*, of three divisions, with rusticated basement; the central, with six windows, being recessed from the two ends. The first story, or principal suite of apartments, is ornamented with six columns in the middle division, and four pilasters in the front of each end. In these ends we find the Venetian windows have, very judiciously, been raised to range with the seven other windows. This story is crowned with an appropriate entablature and balustrade; and in the workmanship of these members, as well as in the dressings of the windows, is to be seen that skilful execution already noticed in page 337.

*The Plan* shows the arrangement of rooms on the ground story, with the connected offices on the two sides of the great court, the semicircular colonnade in front, and the screen wall, with central and two lateral gateways. An elevation of the *entrance gateway* is shown in the middle of the plate. The architectural members are of stone, whilst all the remainder of the wall is built of fine brick. The reference letters are, A. A. private rooms; B. B. ante-rooms; C. principal staircase; D. drawing, and E. dining rooms; F. hall; G. waiting-room; H. H. libraries; I. J. K. L. N. laundries and domestic rooms; M. evidence-room; O. P. dressing and bed rooms; Q. library; R. S. U. servants' offices; T. dining-room.

J. BRITTON.

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If my Lord Burlington was not so fortunate as to meet with a panegyrist in Dr. Johnson, it was his pre-eminent

good luck to be lauded for his skill and taste in architecture before it became the fashion to despise, or rather vituperate amateurs, as officious, intermeddling busy bodies, dabblers and smatterers in the art, and perhaps therefore, no other than the persons pointed at prophetically by Pope in the following couplet:

" Yet shall, my lord, your just, your noble rules,  
Fill half the land with *imitating fools* "

As has been already seen, the *impartial* English Horace awarded him "every quality of genius except envy." But we all know that "a saint in crape is twice a saint in lawn:" no wonder that Walpole, otherwise so fastidious, and so chary of his praise, should have discovered in the peer, not only well-cultivated talent, and refined taste for the art, but even genius itself. Perhaps, however, the expression was no more than a well-turned *façon de parler* on his part, for the term 'genius' is now really become a household word,—one condemned to do all dirty work, since at present it means just any thing, every thing, or nothing.—Nay there are cases in which it seems to be used as perfectly synonymous with—booby.

But to take leave of such curious speculation—*astrabilious* and *sensibilious*, it must be confessed that his Lordship's genius was of a remarkably quiet and steady-paced kind. None of his designs exhibit much originality of conception, or even attempt at invention. On the contrary, little more than insipid correctness is discoverable in any of them; and as Cunningham remarks, in looking at them "we continually feel that we are in the land of the shadows of Jones and Palladio." This specimen here given will hardly be thought to contradict this; or to show much that can properly be termed design, unless the word be used somewhat after the fashion of "remuneration," in the mouth of the grandiloquent

Armado. For the admiration it has obtained, this mansion is not so much indebted perhaps to its own front, as to the arrangement of the court, and particularly to the scenic effect of the semicircular colonnade, as viewed from the windows. No wonder that Horace Walpole was captivated with it, when it presented itself to his first view under the circumstances above described, so as to seem idealized into poetry. Neither is at all to be wondered that the owner of such a residence should prefer being so *immured*, and having the prospect from his windows confined to that classic *cortile*, instead of soliciting the prospect and the din of Piccadilly, and counting how many stages and omnibusses pass by in the course of a day. As to the screen wall itself, that, it must be confessed, is heavy and dull enough :—the composition of the central gateway, poor and undignified at the best, is rendered more paltry than uncouth by the little pediment surmounted on an attic, over the middle intercolumn; and the general tameness of the rustic work agrees but very ill with the expression apparently aimed at by the bossages on the shafts of the columns.

## UXBRIDGE HOUSE,

BURLINGTON GARDENS.

THIS mansion, the town residence of the Marquis of Anglesea, was erected by the late Earl of Uxbridge, on the site of an ancient building once celebrated as Queensbury House.

On an inspection of the plans, it will be evident that some particular and favourite object governed the arrangement of the whole design, in addition to the momentous one of aspect, and the advantage of view, which the spot afforded to the southward over the Burlington and Melbourn Gardens. This arose from his Lordship's highly cultivated taste for music; and the object was to afford the means of its enjoyment, and to provide for the accommodation of his friends, who participated with him in a love of this elegant and scientific amusement, but without trespassing too much upon the family apartments.

The architect's attention to this point is not only evident throughout the plan, but also its tendency to confine the architectural embellishments almost exclusively to the south elevation, converting that into a mere *façade*—an error into which the architecture of the metropolis had fallen, but which cannot be too severely censured. Uxbridge House, therefore, like all insulated houses so circumstanced, appears to be an unfinished one, caused either by the consideration of expense, or the unwillingness of the architect to encounter the difficulties of adjusting the external proportions and embellishments to the disposition of his plans—difficulties that were

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FIRST FLOOR



SECOND FLOOR

John White Architectural Library 100 North Vermont





certainly great in this instance, but not superior to the power of the architect to contend with and to overcome; and which being neglected, the spectator views this otherwise admirable mansion with a feeling that it is less dignified than it might have been, and he leaves it with the regret that it has not been carried so far as to become altogether a fine example of art, when so much was done towards it, and so excellent an opportunity afforded by its magnitude and situation.

The façade exhibits the fact of the architect's endeavour to accommodate a greater number of windows than the length of the building would properly admit, for the parts are all narrower than just proportion requires; and pedestals are resorted to in aid of the pilasters' length, whose height would otherwise have required much greater width, and consequently more ample piers, in the rusticated basement by which the order is supported. It was, possibly, on this account also, that the modern practice of placing an aperture in the centre of all elevations gave way to the pilaster that now occupies its place: it might, however, have been the result either of his judgment or his research, as it was invariably the judicious practice of the ancients, in their temples, to place the pillars of their lateral intercolumniations in odd numbers; for, wishing to give a peculiar dignity to the portico, they carefully prevented the peristyle from demonstrating a centre, thereby preventing, in part, a conflict with the importance of the entrance, in which a centre was assiduously marked by its intercolumniations, its pediments, and its portals.

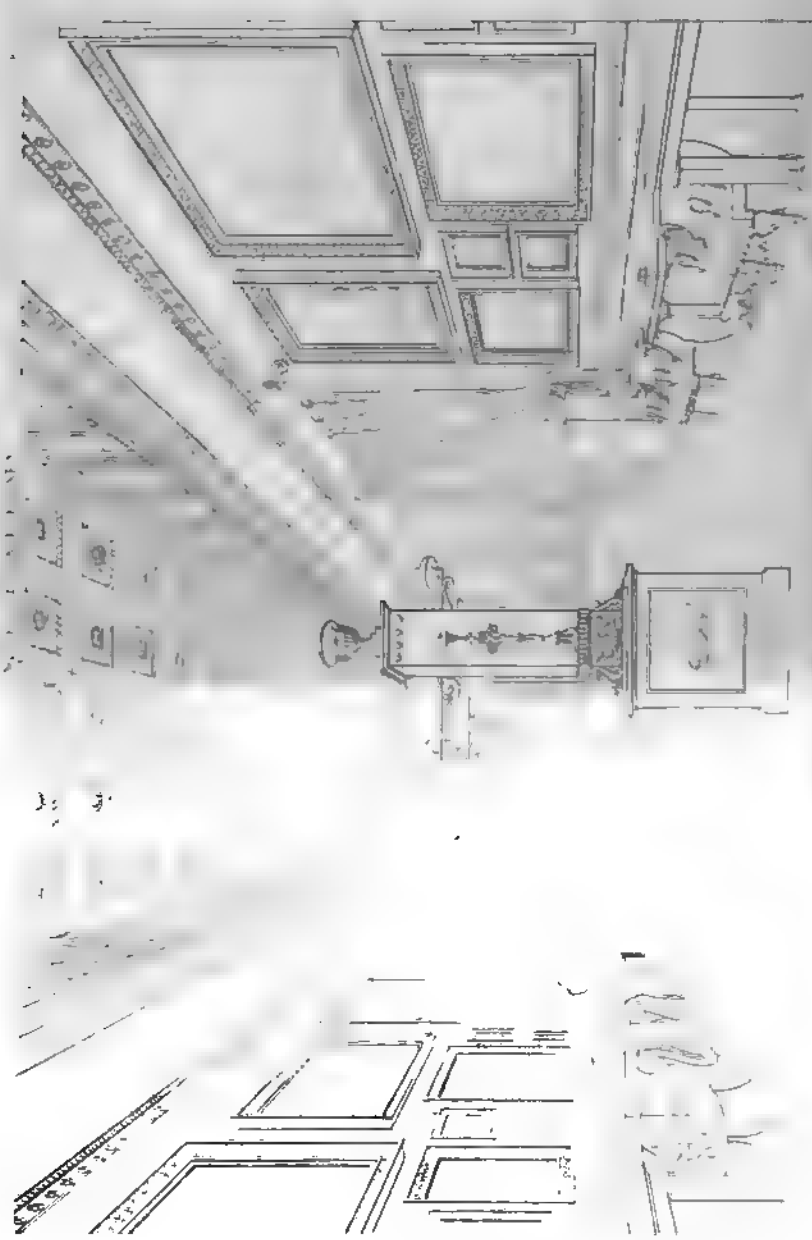
Notwithstanding its architectural merits might have been greater, yet this is a noble mansion, and, as an example of good building, in great repute. The apartments are spacious and well-proportioned, and the music-room and ante-rooms

in due accordance with the original intention. The south elevation is of the Composite order, consisting of nine pilasters, supported by a rustic arched basement, and executed in Portland stone. The remainder of the building is of brick-work, with stone cornices and accompaniments.

The building was designed by Mr. Vardy, who was assisted in the disposition of the south front by the late Mr. Joseph Bonomi, the architect.

J. B. PAPWORTH.





Edwin Evans Architectural Library 4th Floor Gallery



## MANSION OF THOMAS HOPE, ESQ.

DUCHESS STREET, PORTLAND PLACE.

THE mansion of Thomas Hope, Esq., in Duchess Street, has long been an object of interest to the connoisseur, on account of its valuable collection of antique fictile Vases, its gallery of ancient Sculpture, its choice collection of Pictures, and the splendid and original style of interior decoration with which it was fitted up about twenty years ago, from the designs of its (late) tasteful proprietor. The house was originally built by Mr. Adam, in imitation of the French plan of distribution. At the time of its erection it was the property of General Clarke, the husband of the Dowager Countess of Warwick, who was sister to Sir William Hamilton.

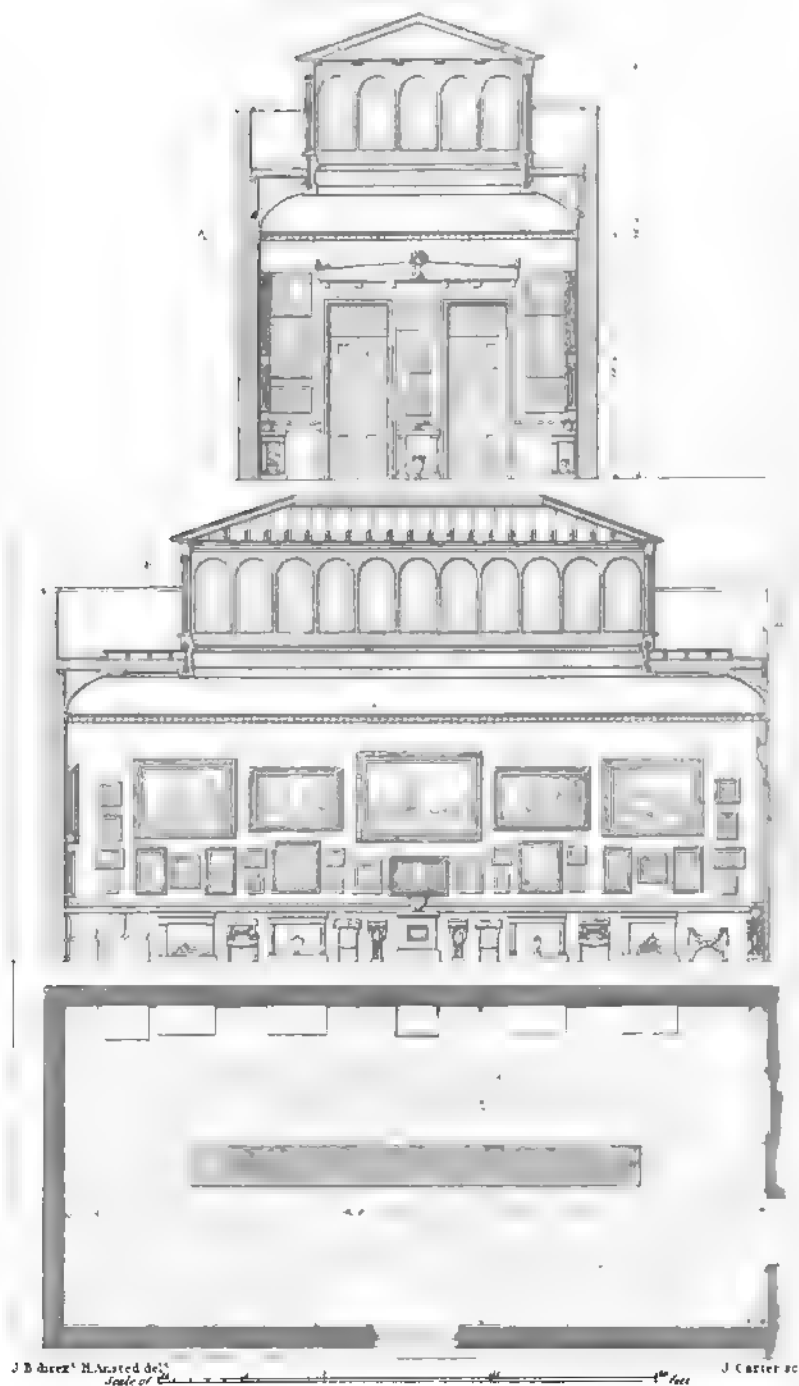
Externally, the house, so far from possessing any architectural beauties or imposing appearance, presents plain brick walls only, without dressings or ornaments of any kind.\* The approach or entrance is through a gateway, leading to a square court-yard. At the south end of this court is the dwelling-house, the lower or ground story of which is appropriated to

\* The house may be termed *peninsulated*, three of its sides being exposed to as many streets, viz. Duchess Street on the north, Mansfield Street on the west, and Queen Ann Street on the south. The north and west sides, (those occupied by the galleries), consisting almost entirely of blank walls, afford great ‘capabilities,’ and ample scope for architectural decoration, perfectly *ad libitum*; whereas at present the building might be easily mistaken for a range of stabling, or some kind of factory.—ED.

domestic apartments, and the first floor occupied by a series of reception rooms, and a Flemish picture gallery. On the same floor, and extending round three sides of the court, are, 1st, to the east, four rooms filled with antique Greek vases; 2d, to the north, a long and lofty picture gallery; 3d, on the west, a long gallery, containing a fine and valuable collection of ancient Greek and Roman sculpture.\* This floor is raised on groined arches, and every precaution has been employed to protect its valuable contents from fire. The ceilings of all the principal rooms are likewise arched, and support over them floors of Roman cement. The first floor constitutes the principal suite of apartments, comprising in its rich and varied contents a most interesting and highly valuable series of works of art. Its library of embellished books is also extensive and choice, whilst the furniture with which the different rooms are provided is distinguished by classical forms.

It is not compatible with the nature and objects of the present work, either to describe the contents of this mansion, or even to enumerate the various objects of taste and virtù it contains. A few general remarks, aided by the annexed prints, will enable the reader to understand the architectural character of the *Flemish Picture Gallery*; which is the only part illustrated in the present volume. This gallery is a recent addition to the former mansion, executed from Mr. Hope's designs in the year 1820, and built for the express purpose of containing and displaying a series of pictures, chiefly of the Dutch and Flemish schools, belonging to his brother, Henry Philip Hope, Esq., and which had been in the family long before those political revolutions which

\* A great part of the collection of sculpture, pictures, and books, have been removed to Deepdene, near Dorking, Surrey, where a new library, a gallery, and an amphitheatre, to arrange and display antiques, have been built from Mr. Hope's designs, expressly for the reception of each class of subjects.



MANSION OF JOHN HOPE ESQ.  
FLEMISH PICTURE GALLERY

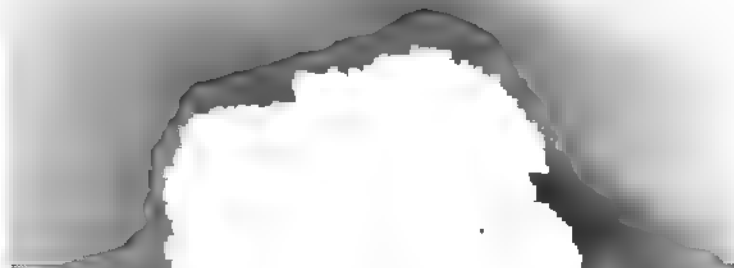




caused so many changes in property and collections of that description. It contains some of the finest works of the first-rate Dutch masters; such as Gerard Douw, Rembrandt, Mieris, the elder Vanderwerf, Potter, Metz, Wouwermans, Ostade, Teniers, Cuyp, and the Vanderveldes; also a complete series of the best specimens of many other Dutch painters, who are but little known in England. The gallery is an oblong room, measuring 42 feet in length by 19 in breadth, and about 25 in height, including the lantern. The walls are nearly covered with pictures, as shown in the view; and extending down the middle of the room is a dwarf book-case, supporting an upright screen, rising about 9 feet from the ground, on each side of which are cabinet pictures hung on hinges, and arranged nearly parallel (on a level) with the eye of the spectator.\*

J. BRITTON.

\* A Catalogue of Mr. Hope's Collection, with a view of the old picture gallery, is published in Westmacott's 'Account of the British Galleries of Painting and Sculpture.'



## HOUSES OF J. NASH, ESQ., &c.

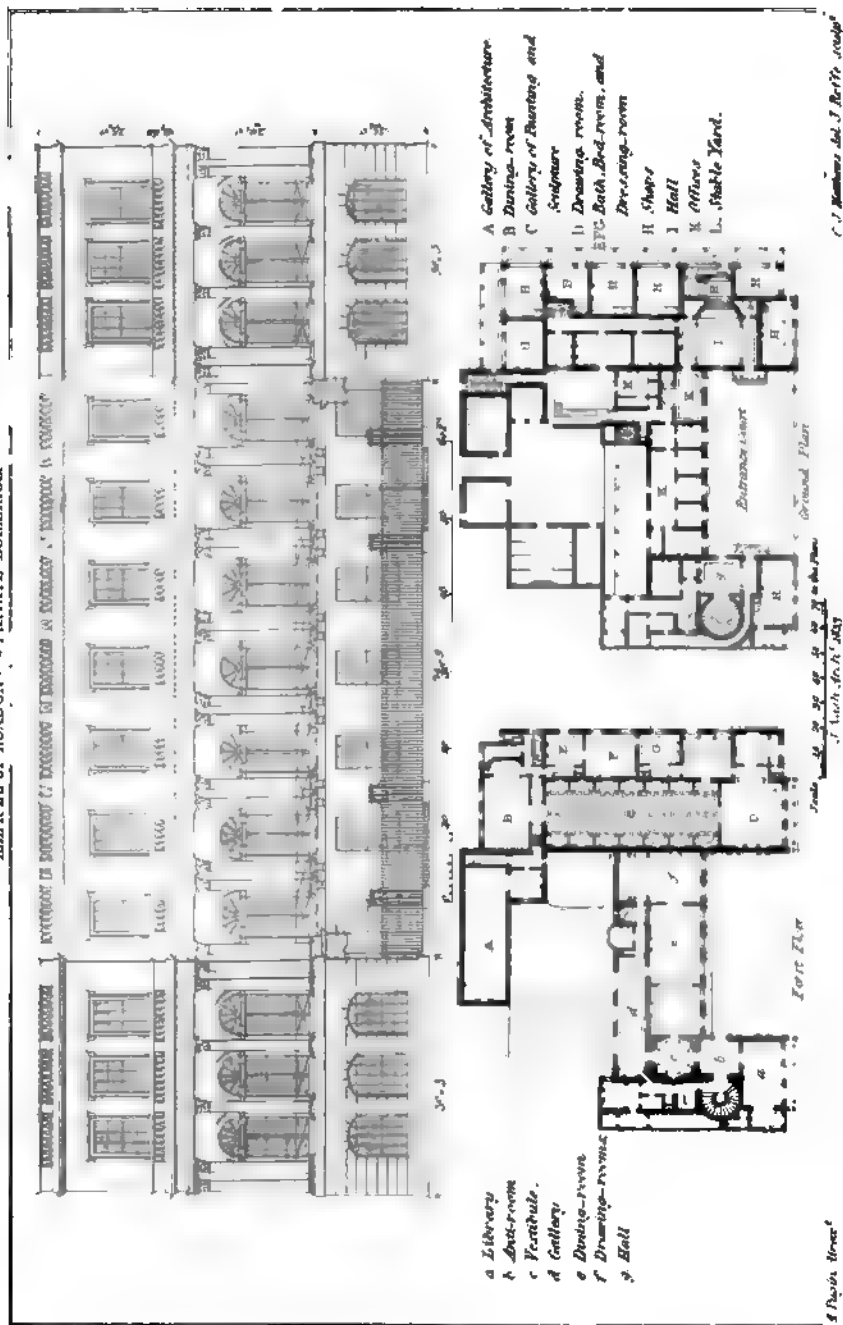
REGENT STREET.

THE elevation delineated in the annexed print, with the plans beneath, show the design and arrangement of one of the groups of buildings in Regent Street. Assuming the appearance of a single house, it presents an imposing and even a grand aspect and character; but when we analyse its parts, and ascertain their appropriation, we see the spirit of trade mixed up and combined with that of luxury. Considering the fashion and fame of the place, and the extravagant prices of ground-rent and house-rent, we readily admit that such a union is laudable, and that the architect has evinced much skill and fancy in designing the elevation and plan, and adapting the whole to the peculiarity of site and situation.

Shops and offices, of respectable appearance, but sadly limited in space; lobbies, dining and drawing rooms, spacious in size, and splendid in decoration, with a magnificent gallery, are the component parts of the ground and first floors; whilst domestic offices in the basement, and bedrooms in the second floor, constitute the other portions of this design. Mr. Nash, the architect, and Mr. Edwards, his relation, occupy the first and second floors, with the central part of the ground story, &c.

The peculiarity of dividing and arranging these separate portions will be better understood by the plans than by any verbal account. The *ground plan* shows a court-yard, retiring from the street, with projections to the right and left; the

## EDDICES of LONDON — PRIVATE BUILDING.



**of Public Works**

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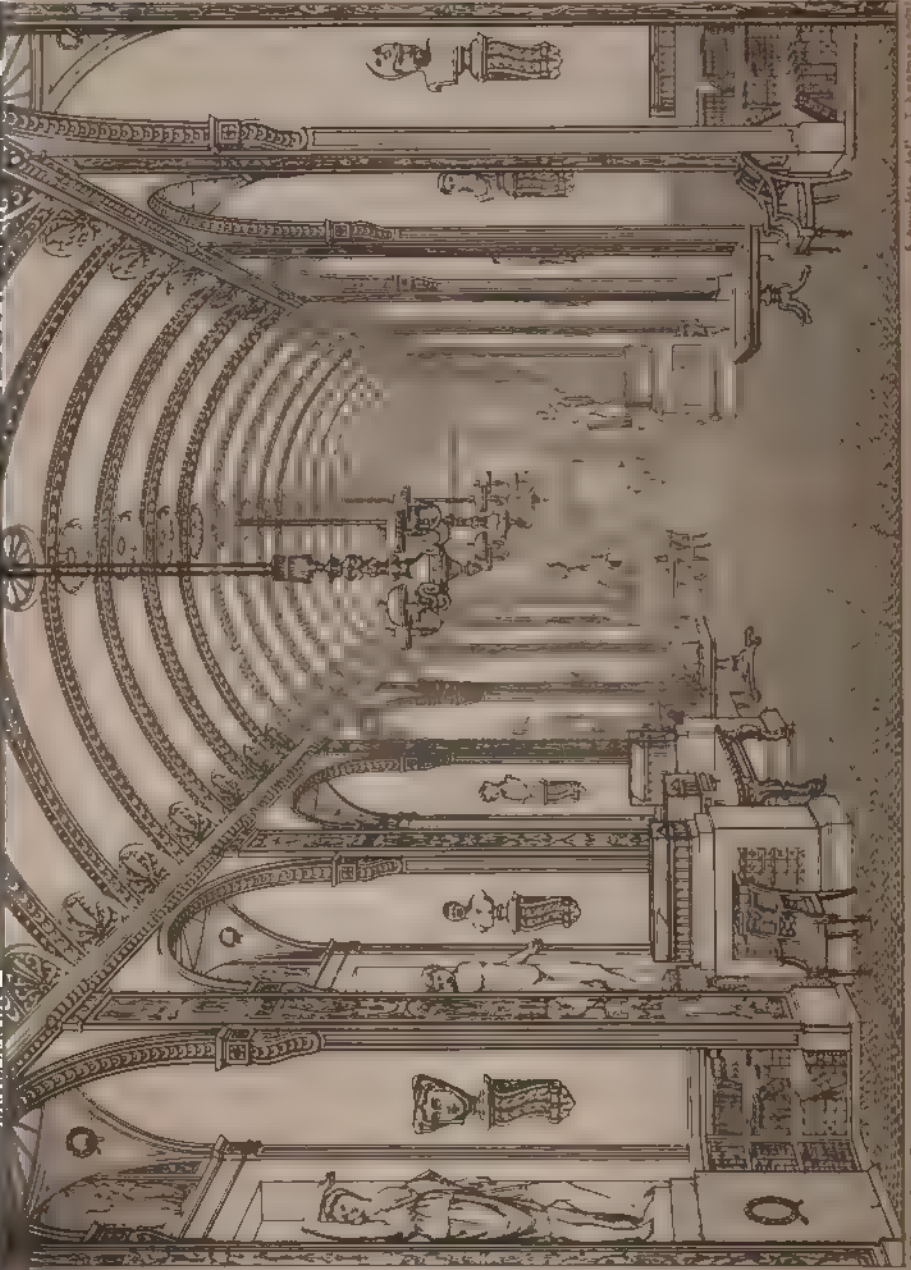


Fig. 1. Interior of the Pantheon.

former communicating to the house of Mr. Nash, and the latter to that of Mr. Edwards. To each of these houses is a handsome vestibule and staircase, being approaches to the principal suite of apartments on the first floor. The forms and proportions of these are shown in the second plan, in which the names of the whole are specified.

The staircase, vestibule, library, dining and drawing rooms, belonging to Mr. Edwards's habitation, are handsome, and elegantly fitted up and furnished: whilst the suite of apartments on Mr. Nash's side is equally distinguished for skill and novelty of arrangement, with more of artist-like effects. The *gallery*, in particular, (a view of which is annexed,) may be pronounced a splendid and original design.

All the pilasters are adorned with beautiful copies from the loggie of Raffaele in the Vatican; whilst pictures embellish each end of the gallery, as well as the upper part of every recess under the sky-lights. Sculpture is here displayed with peculiar advantage; each object being favourably lighted from above, and by a light which does not press upon, or offend the eye of the spectator at the time he is viewing it. Every compartment has its own domical sky-light, and its own sculptured heathen deity or hero; and is also enriched with busts and dwarf book-cases. In front of some of the pilasters are other pedestal cases for books and for portfolios, supporting beautiful models of celebrated Grecian and Roman temples.

J. BRITTON.

[Mr. Nash's house is now occupied by Mr. Rainy, the auctioneer; and the gallery has been quite stripped of all its fittings-up, and otherwise altered, so that the view here given of it loses nothing of its interest by showing what it originally was.]

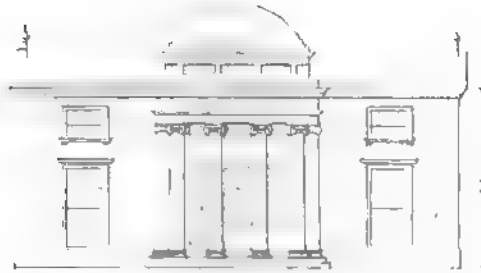


## MR. BURTON'S VILLA,

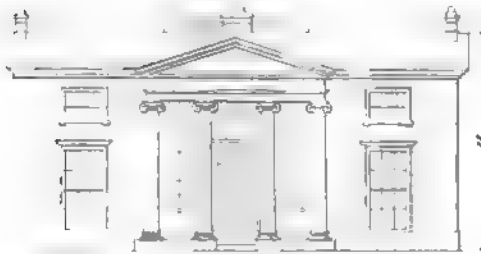
REGENT'S PARK.

THE ~~appreciation~~ <sup>appreciation</sup> about him in his dwelling and domain ~~the~~ <sup>the</sup> comfort, is a prominent feature in ~~the~~ <sup>the</sup> Englishman; and he there lays up his ~~cl~~ <sup>resources</sup> against ~~the~~ <sup>the</sup> cares of life. His home is the depository of his most ~~g~~ <sup>g</sup> pleasures, the anticipated enjoyment of which ~~energy~~ <sup>energy</sup> to his mind, and cheers his exertion toward ~~the~~ <sup>the</sup> accomplishment of his undertakings: he eagerly embraces its pleasures and repose during the intervals which he can spare for recreation, and flies to it as a welcome retreat from bustle and the toils of life, when desirous and prepared to transfer them to more youthful energies. Thus the suitableness of his dwelling becomes, as it were, the measure of the Englishman's enjoyments, and he usually prefers rather to abridge the appearances of show and splendour than yield any thing of these means of domestic pleasure and social accommodation, and which he enjoys under the general, and, to him, sacred appellation of 'his fire-side.' Every thing, therefore, that can add to the fulfilment of this object is cultivated, and the result is, that the English villa has become a universal pattern for such buildings, in which simple elegance and usefulness are intended to be combined.

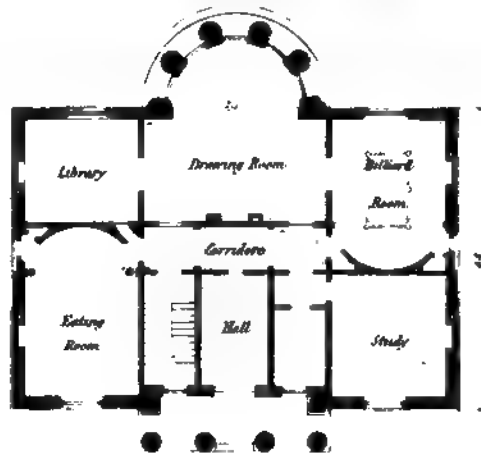
As may be well imagined, the varieties of form and plan in the English villa are nearly as numerous as the persons that have erected them; but there are general features and prin-



Garden Front



Entrance Front



Principal story

1" = 10' 0" 2" = 20' 0" 4" = 40' 0" 8" = 80' 0"

D. Burton del.

J. H. H. sculp.

House of Mary Elizabeth Park, Esq. Mary Elizabeth Park.

John W. W. Architectural Library 68. High Holborn.



ciples that belong to the design, its embellishments, and accommodation, which are necessary to its perfection: amongst these are its insulated form, its garden-like domain, and external offices for stables and domestic economy.

The villa is contradistinguished from the mansion, and from the ornamental cottage, by its size, as well as by its accommodation; being a mean between the moderate pretensions of the one, and the stately magnificence of the other. It is usually designed according to the principles of Italian architecture, whence it derives its name; but we have ceased to imitate some of the peculiarities of the fine examples of Palladio,—which were common to our villas half a century ago, in consequence of the changes which have occurred in the habits and manners of English society, and particularly from the interest that is now taken in floriculture, and all the beauties of the garden.

Imitating the Palladian villa, the chief apartments were formerly raised upon a basement separating them from the terraces and gardens, into which flights of numerous steps were the only, at the same time the stately and dreaded means of approach, unless interior staircases were formed to the basement, and which were objectionable, as they were gloomy, or connected with the offices; so that the gardens were rarely visited but at stated periods of the day, and then attended with all the preparations for an excursion of some distance. This practice is now wholly abandoned in our villas, and the principal floor is brought so near to the level of the lawn, that the latter has taken place of paved terraces and gravel walks, and its verdure and decorations have become almost a continuation of the furniture of the morning and drawing rooms, and in summer vies with them in hourly occupation.

The benefits that social intercourse, and manners in gene-

ral, have received from the prominent station that females hold in society, have greatly influenced and improved the arrangement of our buildings. The drawing-room, library, music-room, the conservatory, and the billiard-room, which are now disposed *en suite*, were but a short time ago separated accordingly as they were deemed appropriate to manly or to feminine occupation; but now, by means of large and central folding doors, these are so blended as to form occasionally one large apartment, embracing all the objects of study and amusement they individually possess, and they are now without that separation from female participation that robs society of its best and greatest charm. The drawing-room and study make part of the principal floor, so that the chambers merely are placed above them, by which means the villa extends over a large spot of ground, but is no more than two stories in its elevation.

The disposition of the domestic offices is a first point of consideration in the villa, and the placing of them is greatly dependent on the situation, the views, and means of drainage; and as it is a leading feature that the principal floor shall be nearly on the level of the lawn, it becomes necessary that the offices shall be a portion of the ground floor in the house itself, be placed under the ground floor, or be seated on one side of the building, as an adjunct to it.

The villa that has its offices blended with the chief rooms on the level of the ground floor, is more costly in proportion to its accommodation than either of the other styles, because some of the small apartments will be unnecessarily high, unless a mezzanine, or middle story, be made above them, which not only produces further expense, but creates much difficulty in the arrangement of the exterior design, when the windows of these several heights of rooms have to be adjusted; besides, the building usually assumes a magnitude

exceeding that which belongs to the character of the villa, and it is liable to objection on account of the offence and inconvenience frequently arising from the near connexion of the best apartments with those devoted to domestic purposes.

The villa that is so designed as to have the offices beneath the surface of the ground, and under the living rooms, appears to the view of a much less size than its real dimensions have claim to; and upon a near inspection it will be found that its principal floor will rarely command views from its windows on more than two of its aspects, the other two being afforded to the means of giving light to the under-ground story, because the best rooms would be incommoded by the noise and steam of the offices, if their windows were to open immediately above those of the basement.

This description of villa is built on the general line of surface ground, (unless sufficient means of drainage be at hand to admit excavations), and an artificial mound raised around it to create a new surface, from which it appears to arise; and in doing this, care is taken to conceal, as much as possible, the interferences of art by which it is effected; and it is needful to have passages, open or covered, all round the building, to prevent the percolation of moisture, and shield it from the damps that would otherwise injure the premises. The kitchens being in the basements of such villas are rarely of sufficient height, and the servants are immured under-ground, as it were, unless much of the garden is sacrificed to create spacious areas before the windows.

When the villa is so composed that the chief apartments only are contained within its regular design, and upon the same level the offices are made to join it at one side or in the rear—all the objections offered to the other arrangements are avoided. Three unobstructed aspects are reserved to

the apartments, and the domestic portion has ample space for every accommodation without subjecting the dwelling to offences; and being 'planted out,' or nearly so, these adjunct buildings (for they may be made in any way appropriate to their uses) seem to be merely needful attendants on, and offering their services to, the principal building.\*

MR. BURTON'S Villa, the consideration of which occasioned these remarks, consists of three distinct stories. The basement is employed for the offices, and placed beneath the levels of the lawns, toward the entrance front and the garden. Areas on the flanks are formed to accommodate them, and are concealed by plantations.

The plan of the principal floor exhibits the modern arrangement of apartments: the hall and corridor are so disposed that no useless loss of space occurs by excess of passage room; and they are of such suitable form and proportion, as, by comparison, to benefit the apartments, and allow them their full effect on being entered. At all times these are greatly dependent on the approaches, in point of magnitude, colour, and general display: they are therefore necessarily considered subordinate to the chief apartments, and designed accordingly.

The drawing-room, library, and billiard-room, are connected by folding doors, so as occasionally to become one large apartment. The eating-room is separate, and conveniently placed near the staircase, for the ready attendance of servants; and the study is placed in a situation removed from the corridor of general communication, and in a retirement suited to its occupation.

\* A great deal of varied information on the subject of Villas, and all their appurtenances, may be found in London's 'Suburban Gardener.'—Ed.

The entrance front is embellished by a portico of the Ionic order, which affords shelter to the door-way, and gives by its projection sufficient space for the shrubbery plantation on each side that disguises the means of accommodation for the offices, and the steps and entrances to them. In the centre of the garden front, the bay of the drawing-room allows the opportunity of embellishing it as a rotunda, by pillars of the Ionic order, and its proper entablature, surmounted by an attic and dome.

J. B. PAPWORTH.



## MR. GREENOUGH'S VILLA,

REGENT'S PARK.

THE advantages of adding written descriptions to designs in architecture are obvious, and, indeed, it is but justice, whenever the information can be obtained, to state the circumstances under which edifices were constructed. The architect is continually meeting with obstacles and impediments which rarely become known to the public; and, for want of proper explanations, his works are subjected to criticisms the most unreasonable, and judged as though, with the poet, the painter, and the sculptor, his chief duty were to excite pleasurable feelings in the beholder, and that nothing more were required of him than to produce specimens of abstract taste and beauty. The great difficulty for those engaged in this profession is, to please the eye of the critic, and, at the same time, meet the views of their employers, by also paying strict regard to convenience and economy. Architecture, in this respect, is undoubtedly the most complex of the fine arts, and demands versatility of talent, a combination of genius with common sense, and also taste with practical experience. The above remarks, therefore, should be applied generally to its productions; and the scale of merit of each would then be fairly decided, by considering them with regard to opportunities and local circumstances.

The characteristics of the English villa, of which Mr. Greenough's house is a specimen, having been treated at some length in the preceding article, it may be merely



Private Arch'd Hall



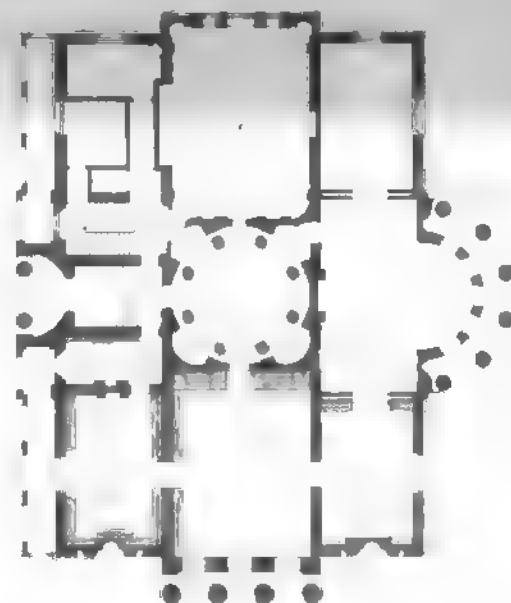
necessary to point out the instances in which they are here exemplified. We shall therefore proceed to the description. This edifice is situated at the north-western extremity of the Regent's Park. The grounds, comprising about two acres, extend along the northern bank of the Regent's canal, on the course of which, deeply sunk between well-wooded slopes, fine views are obtained; the inequality of surface about this place producing wild beauties of scenery rarely to be met with so near to the metropolis.

In addition to the objects usually proposed in buildings of this description, the architect (Mr. Decimus Burton) was directed to reconcile with them (as far as could be done with regard to the number, size, and symmetry of the apartments), the convenient arrangement of an extensive collection of natural history in cabinets already provided for its reception. Another point no less essential was, to bring into the view of the windows of the principal apartments, or conceal from it, pleasing or unsightly objects contiguous to the site on which the house is erected. The contracted width of the ground seemed to dictate, that the style of villa should be that in which the kitchen and offices are contained in a basement, instead of spreading over (in this case) valuable space. This story is covered with brick arches, and precautions have been used to prevent dampness, by wide areas left round the building, partly open, partly subterranean; the unpleasant effects to be apprehended as arising from the kitchen, and the windows of a basement story being immediately under those of the principal floor, are in a great measure obviated, and those windows are allowed to open only where the inconvenience is least felt.

The villa presents four architectural fronts, having the same ordonnance, yet differing in their general outline. The principal order is Ionic, from the Temple of Erechtheus, at

Athens; the subordinate order is Doric, drawn also from the purest Athenian example; but the architect has aimed only at imbibing the spirit of his great models, and has fearlessly deviated from them when a rigid adherence would have been incompatible with his design. The entrance is towards the north-west, under a recessed portico; this, and the colonnade carried round the bow in the south-east front, are of the Doric order. To the south-west is a lofty portico, with Ionic columns, and two wings, having recessed Doric columns and niches. The north-east front is decorated by pilasters only. The internal arrangements are explained by the accompanying plan. The destination of each room is intended to be shown by its appropriate form and ornaments. The circular saloon, or ante-room, which communicates with the principal apartments, is embellished with eight Pozzolana columns imitating Sienna marble, the capitals of white scagliola are after those of the Choragic monument of Lysicrates. The ceiling is domed, having a stained glass sky-light, partaking of its form and decoration. The eating-room, having a separate entrance for servants, looks to the north-east, upon a flower-garden, which rises rather precipitously to a greenhouse of wrought iron, a semi-ellipsis on plan and elevation, and raised on an artificial level. This, with the stabling, &c., forms one continued ornamental façade, designed as a screen against unpleasant objects. The libraries, which also contain the collection of natural history, have a distinct communication with the entrance hall through a small ante-room, and are ornamented with busts, and with casts from the frieze of the Parthenon. The two drawing-rooms and billiard-room are *en suite*, with sliding doors in the communicating openings, through which a long vista is obtained, terminated at one end by a large mirror, and at the other by a window which commands an extensive prospect, and





*La Rotonda restaurata, disegno di Luigi Borghini*

which is closed at night by a second mirror. Other vistas are obtained through the libraries, saloon, and dining-room, terminated by views to the gardens.

Regard has been had in the design and construction of this house to allow of additional rooms on the chamber story, if at any time desired, without interfering with the uniformity of the elevation.

#### REFERENCE TO THE PLATES.

PLATE I.—A perspective view of the villa from the southern part of the grounds.

PLATE II.—A. South-west elevation.

B. Transverse section taken through the centre of the hall, saloon, and dining-room, from *a* to *b* on the plan.

C. The plan of the principal story:—1. The hall, ascending with three steps to the general level of the story. 2. Saloon, or ante-room. 3. Drawing-room. 4. Second drawing-room. 5. Billiard-room. 6. Dining-room. 7. Dressing-room. 8. Store-room. 9. Small ante-room, having stairs with a trap-door communicating with a mineral-room in the basement. 10. Open area. 11. and 12. Libraries, containing also the collection of natural history. 13. Colonnade and steps to the terrace. 14. Staircase to the upper floors.

D. B.



## TERRACES, &c. REGENT'S PARK.

THE same authority which tells us that the buildings in Regent Street "amuse and astonish," also assures us that the architectural designs and features of the Regent's Park are at once novel, impressive, and beautiful; yet as that introductory flourish of Mr. Britton's was not borne out by the remarks in other parts of the article as originally printed, the latter remarks alone are here retained:—

The very limited scale of private houses in this country admitting of little or no display, has operated unfavourably for the encouragement of architecture: this has recently been attempted to be obviated by uniting several dwellings into one general mass, or façade; a mode of building that, while it avoids on one hand the monotony of a mere unbroken line of wall, creates an aspect of grandeur that narrow fronts, however elegant in themselves, can never produce. Messrs. Adam were the first of our architects (unless, indeed, we assign the priority to Wood, of Bath) who set the example of combining a number of private dwellings into a uniform pile of building. Yet, commendable as the idea is, they have not been quite so successful as it could be wished, in carrying it into execution: the Adelphi and Portland Place, their most noted works in this way, have been extolled beyond their merits; for although they certainly possess a certain approach to grandeur, arising from continuity and mass, they have little pretension to dignity in other respects. Not only are the individual parts upon too minute a scale, but there is no congruity or harmony of character, the greatest possible

plainness being brought into contact with fanciful and exuberant decoration. Indeed all the ornaments are of too florid a character, in a spurious style, and not very appropriate for external embellishment. Panelled pilasters, ornamented with arabesques and foliage, even were the latter in a purer style of design, tend to impart an air of littleness to any building. The houses erected by them in Fitzroy Square exhibit greater chastity and elegance of design, and are better adapted to street architecture.\* They display, indeed, many of the peculiarities of the architects' style, but constitute one of the best examples of it, there being greater uniformity of character pervading these buildings, and less of that violent contrast which we generally observe in their designs.†

\* It is to be regretted, that, in completing this square, any deviation should have been made from the original elevation. On the north side, now building, (1827), although there is a general resemblance to the other two sides, the large Venetian windows are omitted; owing to which, the character is materially altered for the worse, and the regularity of the *ensemble* injured. This is the more unfortunate, as this area is one of the best proportioned in the metropolis for the display of architectural uniformity; and had the design been strictly adhered to, would have been the handsomest of any we yet possess.

† In attempting to avoid that heaviness which characterizes the works of many of their predecessors, and in aiming at novelty and elegance of decoration, Messrs. Adam often fell into the opposite error: their façades are frittered into too many parts, and although the ornaments are occasionally tasteful in themselves, they are generally so applied as not only to miss their effect, but so as even to impart a trivial and petty air to the buildings. Portland Place, like the Adelphi, has been unduly praised, its merits being little more than negative. There is, in fact, no grandeur of design, or of effect, in the architecture; while there is just regularity enough to make us feel the want of variety, and just enough of the latter quality to destroy uniformity. Such is the utter disregard of all feeling for architecture exhibited even here, that in some places, parts of pilasters and a piece of the pediment of a façade have been painted, while the rest has been suffered to remain of the dark hue imparted by the weather! The

In his plans for Regent Street, Mr. Nash adopted this idea of uniting several dwellings into a single façade, so as to preserve that degree of continuity essential to architectural importance: and, however open to criticism many of these designs may be, when considered separately, or in detail, he has produced a varied succession of architectural scenery, the aggregate effect of which is picturesque and imposing,—certainly superior to that of any other portion of the metropolis; and, notwithstanding all its defects, far preferable to the naked brick walls that universally form the sides of our old streets. The “Terraces” in the Regent’s Park may be considered as a continuation of this design, and, like the street, an improvement upon our usual style of private houses; yet we must also be permitted to say, that although so far commendable, they are by no means the most chaste or elegant specimens of architectural composition. Owing, perhaps, to the desire of abandoning the petty scale and character of ordinary houses, these buildings are designed in an air of pretension which they cannot support. On a cursory view, they present an idea of palaces, but more minute inspection shows these seemingly spacious edifices to be only clusters of common-sized dwelling-houses. The windows and doors are by far too numerous, and too closely crowded together,—a circumstance sufficiently proving the extreme economy it has been found requisite to employ with regard to space, and making it obvious that the apartments are by no means lofty, nor otherwise on a magnificent scale. There is likewise a *sketchiness*—if we may so term it—an inconsistency between the affected grandeur of the design, and the poverty, in many instances, of the

latter is often more agreeable to the eye than the crude colouring of the repaired portion; but, at any rate, the restoration should have been extended throughout.

detail, that excites no small degree of disappointment in the beholder.

These defects are certainly no little drawback on what must else be allowed to be a considerable improvement upon our system of street architecture; neither can it be denied, that some of these groups of buildings appear to have been erected without that due consideration and study which characterize the profound architect. This is, we think, particularly the case with *Sussex Terrace*, it being one of the most faulty of all, both with respect to its general arrangement and the style of its architecture. Its curved plan is not only a positive defect, as regards the houses whose fronts are thus bent, but is absolutely productive of no beauty whatever in the elevation, or rather it is as ungraceful to the eye as it is incommodious for interior arrangement. As little can be said in commendation of its numerous small domes, which neither harmonize with the character of the structure, nor are in proportion with the other features: they seem rather to belong to Turkish than to Grecian architecture. The extremities of the building, consisting of two semi-hexagonal bows, separated only by two columns, with a window between them, have a particularly heavy and uncouth appearance, the columns seeming to be confined, or crammed in between these projections. There is likewise a strange and very offensive want of keeping between the several features, the nakedness of some serving only to render the fantastic style of others more glaringly incongruous. In short, the whole has too much the air of being an experiment in brick and mortar.

Of the two *Terraces* now erecting on the opposite or east side of the Park, viz. the *Chester* and *Cambridge*, the former is the most extensive of any. This exceedingly protracted façade, in which are no fewer than ninety-five win-

dows on a floor, consists of five pavilions, decorated with fluted columns of the Corinthian order, and these pavilions are separated from each other by intervals comprising seventeen windows in extent. The centre pavilion has eight insulated columns, a little advanced from the front; the two extreme ones have six columns similarly arranged; and the two intermediate ones consist of six half-columns. The order comprises two series of windows, those below being arched, and the upper ones surrounded by an architrave: before the latter runs a continued balcony, which, as far as regards architectural beauty, would have been better omitted.

The modilion cornice of the order is extended along the whole building; and above this is another series of windows, besides a second range over each pavilion, connected by balustrades, crowning the other parts of this façade. There is certainly much simplicity and a certain degree of grandeur in this design, but, at the same time, several blemishes: the windows are by far too numerous for the space they occupy: the height of the story above the order—it can hardly be termed attic—derogates considerably from the importance of the columns, and imparts both a flatness and heaviness to the façade; while the second range of these windows over the pavilions, adds to this blemish; and, what has a very bad effect, the latter are arched. In a façade of this extent, not only greater diversity of form is required, but also bolder features and more strongly defined divisions; instead of which, however, the extreme windows adjoining the pavilions very nearly touch the columns at the angles of the latter, the piers here being no wider (though they ought to have been so) than any where else; and this excessive economy with regard to a few feet, gives a crowded and huddled-up appearance to the elevation, that contributes in no way either

to beauty or dignity. Such, too, is the great length of this façade, especially when compared with the height of the structure, and the scale of the details, that it requires some time to make out the *totality* of the design, and some labour to discover the parallelism of corresponding parts. Had the centre of the edifice been rendered more important, by having ten or twelve columns instead of eight, with a bold and proportionate pediment above them, or some other appropriate termination, this part would have been sufficiently marked out at once to the eye. We are of opinion, likewise, that a little more variety in the decoration of the windows, considering how numerous they are, might have been adopted without any injury to the unity of the composition.

The two separate buildings, or advanced wings, connected with the main pile by triumphal arches, at right angles with the latter, are certainly novelties,—but we cannot call them beauties. The effect, however, of the open screens, or arches, is picturesque, and the approach through them well arranged.\*

The *Cambridge Terrace*, which is nearly contiguous to

\* It is to be regretted, that in a situation like this Park, combining, to a certain extent, the characteristics of both town and country, so little advantage should have been taken of the effects to be derived from open colonnades and porticoes, to connect various parts of the same design, and likewise to admit views, either into gardens and shrubberies, or to groups of buildings beyond them. Independently of the variety, picturesque effect, contrast of light and shade, and play of perspective, which might thus be produced, the architect would be enabled to place the entrances of many of the houses within or behind those colonnades, and thereby give an appearance of greater extent to the individual houses. Indeed, various other expedients might, with no great difficulty, be devised for accomplishing this purpose. In the York and Sussex Terraces, the principal entrances are at the back; but it would have been no solecism in point of architectural propriety had there been one or more, or at least the appearance of them, in the front of the building.

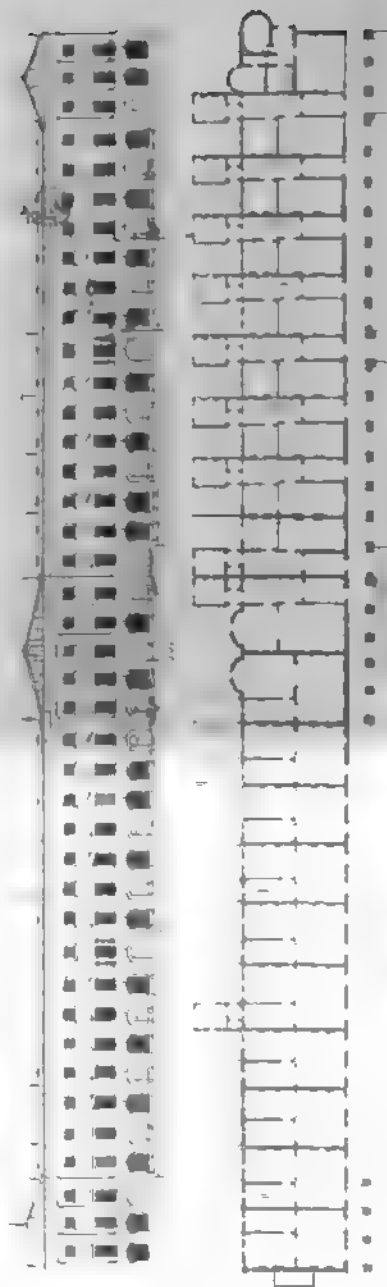
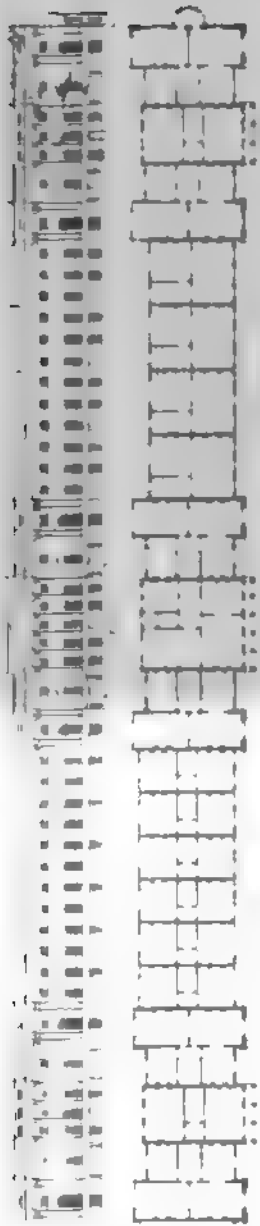
the Chester Terrace, and occupying the space between that and the Rotunda, or Panorama, is hardly a fourth of the extent of the preceding range of building. There is very little architectural pretension or decoration in this façade, the chief ornament being a large vase and two sphinxes, which crown the summit of the building in the centre: yet this piece of mere embellishment does not accord very well with the plainness of the windows and other parts. What, however, is still more objectionable, as being less in character with the rest of the design—or rather utterly at variance with it—is the introduction of coupled *rusticated* columns in the ground floor, the uncouth heaviness of which forms a most striking incongruity with the simple and light appearance of the upper portion of the structure.\* Rusticated columns, at least of this description (insulated) with heavy square blocks, are hardly admissible under any circumstances, much less when employed as they are here, without any other part to correspond with them, independently of which the columns themselves, being only the height of the ground floor, look petty and insignificant. We are far from objecting to rusticated work generally, for it is not only susceptible of much variety and picturesque effect, but forms a chaste and simple decoration of itself, without the aid of other embellishments: even entire fronts executed in this way possess so much bold and masculine dignity, that we could wish to see it more frequently employed than it is, particularly in buildings where columns and other ornaments are either too expensive, or appear misapplied.

Both *Cornwall* and *Hanover Terraces* are of handsome design and imposing character, although neither of them is

\* It should be observed, too, that the mixture of stone balustrades and iron work in the balcony extending along the first floor, has a very displeasing effect.







entirely free from the defects pointed out at the commencement of these observations. In the former of these buildings, neither the large arched windows nor those between the columns are sufficiently ornamented for the other parts; whilst the rooms within, and the external appearance, would have been better had this floor been elevated a little above the level of the ground. It is, however, but justice to the architect to remark, that the road and earth have been considerably raised in front of this terrace, since it was finished. In Hanover Terrace the windows are not so crowded, and the whole façade is characterized by a pleasing simplicity. The arcade before the ground floor has the advantage of rendering the numerous doors less conspicuous than they would otherwise appear.

*Cornwall Terrace* was the first range of buildings erected in this park; and even should it not be found to be the most unexceptionable in design, it will have the merit of having led the way,—of having set an example for others to imitate or to improve upon. It was commenced in May 1821, and completed within two years: such is the rapidity with which works of this kind are frequently erected in London in the present age.

The annexed engraving shows the composition of *the elevation* as well as the *plan* of the principal story; and it is to be regretted that the smallness of the scale, as well as some trifling errors of proportion in the delineation, are detrimental to the design. This representation must be regarded rather as a slight sketch, indicative of the buildings, than a true and favourable representation. It shows that the façade consists of a central portion and two extreme ends, all of ornamental character, in which columns, pilasters, pediments, and irregular parapets, constitute the leading members. The whole terrace consists of twenty-one houses,

of varied proportions and accommodations; but most of them consist of two rooms on a floor, with a hall and staircase. The basement floors and attics are differently divided. All the principal front is stuccoed, and the capitals and architectural details are formed of composition.

The design and arrangement of the houses in *Hanover Terrace* may also be inferred from the same engraving.

L.

## BELGRAVE SQUARE, EATON SQUARE, &c.

ALTHOUGH Sir Christopher Wren in the 17th century, and Mr. Gwynn in the last, with some professional men and amateurs in the present, have urged the necessity, and pointed out the advantages and beauties to be effected by laying out and adhering to a systematic plan in forming new streets, squares, &c., scarcely any thing was executed conformably to this principle before the Messrs. Adam raised the Adelphi Terrace, Portland Place, and two sides of Fitzroy Square. The projection and carrying into effect the *Regent Street*, with its dependencies, during a few years, was a daring novelty—an arduous effort, and has been most triumphantly achieved. It is not only a surprising, but a magnificent metropolitan feature, and exhibits a succession and variety of architectural elevations which cannot fail to amuse the eye and astonish the mind. This street may be said to constitute the greatest improvement ever made in London; and is now carrying still further by the terraces, club-houses, &c. erecting on the south side of Pall Mall. These terraces are grand designs, and consist of some of the most spacious and elegant mansions in the metropolis. Communicating as they do with St. James's Park, which is laying out in a style of corresponding beauty and taste, this will become a place of high repute and splendour.\*

\* According to the 'Fifth Report of the Commissioners of His Majesty's

Fashion is a domineering tyrant—an imperious law-giver, in London: her edicts, however capricious and arbitrary, are not only cheerfully obeyed, but her subjects glory in, and boast of, their fetters and chains. Dress, food, carriages, horses, houses, and even the situation of the latter, are regulated and varied by her decrees. At no remote period, many of our nobles resided in Crosby Place, and Winchester Street, in the city; also in Albemarle and Aylesbury Streets, Clerk-enwell. They afterwards moved westward to Lincoln's Inn Fields, Bloomsbury, St. Giles's, and the Strand. Soho Square, at the middle of the last century, was pre-eminent in the rank of its occupants.

Woods, Forests, and Land Revenues,' dated 6th May, 1826, the *Expenditure and Receipts*, &c., in forming the Regent Street, are stated thus:—

Paid for purchases of freehold and leasehold property; compensation for "good will" of occupiers; rents of leasehold properties purchased; gratuities to tenants at will; purchase of additional ground-rents; law charges, and payments to architects, surveyors, and other officers; treasury, parliamentary, and auditors' fees, and other incidental charges . . . . .	1,406,197	7	3
Interest of monies borrowed . . . . .	239,876	17	10
Deduct rents derived from the new street, dividends of stock, profit on sale of Exchequer bills, and sale of old materials . . . . .	173,354	18	10
		66,521	19 0
Expense of the new sewer . . . . .		60,863	10 7
		<u>£1,533,582</u>	<u>16 10</u>

*Probable Revenue.*

Rents and sewer rates in the line of the new street . . .	35,500	0	0
Estimated yearly value of ground granted in fee for public purposes . . . . .	830	0	0
	<u>£36,330</u>	<u>0</u>	<u>0</u>

These places becoming crowded with a mixed class of inhabitants, impelled the fashionable world—the *bon ton*—to migrate still farther west, and Hanover, Cavendish, Leicester, Grosvenor, Berkeley, and other squares, were progressively built for and occupied by them. St. James's Square, Pall Mall, and the vicinity, was for a long time the focus of high fashion, the immediate neighbour of the Court; but as the Palace of St. James is deserted, that of Carlton House entirely taken down, and a new, splendid palace now in rapid progress, it may be reasonably presumed that persons dependent on, or following in the train of, royalty, will require new residences in juxtaposition to the monarch.

A tract of ground, about 100 acres in extent, between Buckingham Gate and Chelsea, east and west, and Pimlico and Knightsbridge, north and south, belonging to the Earl of Grosvenor, has recently been laid out for mansions adapted to this class of persons; and the noble proprietor and his surveyors have judiciously arranged their plan accordingly. Two spacious squares, a crescent, detached villas, or mansions, and wide streets, are the leading features of a district which has been immemorially known by the name of the *Five Fields*, and was long occupied as garden and grass land. In 1825, the principal part was engaged by the *Messrs. Cubitt* for building, who immediately commenced with raising the surface, and forming streets and communications: the whole is now intersected by immense sewers, which are high above the Thames, and the soil being a dry gravel, secures the lower stories against damp and bad air. Their operations were soon followed by other powerful parties, and a mass of fine buildings has been raised within this short space of time, beyond all precedent;—many of the houses are already occupied, and others engaged by noblemen and persons of rank.

The streets and squares are paved, Macadamised, and

lighted, on the most approved principles; the houses are constructed with the best materials, and from what can be ascertained by repeated examination on the estate, every thing seems to be provided for the domestic comforts, as well as for the luxuries of its gay inhabitants. Thus, unlike those terraces and rows of houses which speculating and unprincipled builders have '*put up*' for temporary purposes, low prices, and speedy sale, those now alluded to are likely to do credit to the parties concerned, and substantial service to their occupiers. The surveyor for the ground landlord, Mr. Cundy, as well as the architects and builders engaged in this great plan, are all gentlemen of high respectability and integrity; and will not easily degrade their own characters by doing any thing dishonourable themselves, or by suffering others to do so.

The most prominent feature of this district is *Belgrave Square*, which includes, within the front walls of the houses, an area of about ten acres, the centre of which, enclosed by lofty and handsome railing, is laid out in pleasure gardens, with lawn, walks, shrubberies, &c. The whole of the houses are large, lofty, and every way spacious, with stuccoed fronts, porches, balustraded balconies, and those in the centre of each side are decorated with columns, or three-quarter columns, vases on the parapet, &c. The annexed print shows the eastern side of the Square, looking south; and from this representation of it, the architectural elevation, from the designs of G. Basevi, Jun. Esq., may be inferred. It is not, however, in the exterior, that the chief merit of these mansions consists, but rather in the size and style of their principal apartments. At the four corners of the Square are to be as many insulated villas, or mansions, with spacious gardens and shrubberies.

This novel feature will greatly improve the character and



J. R. Moore del.

George Basevi, F.S.A. Architect 1827

J. Le Keux sculp.

VUE OF THE EAST SIDE OF BELGRAVE SQUARE.

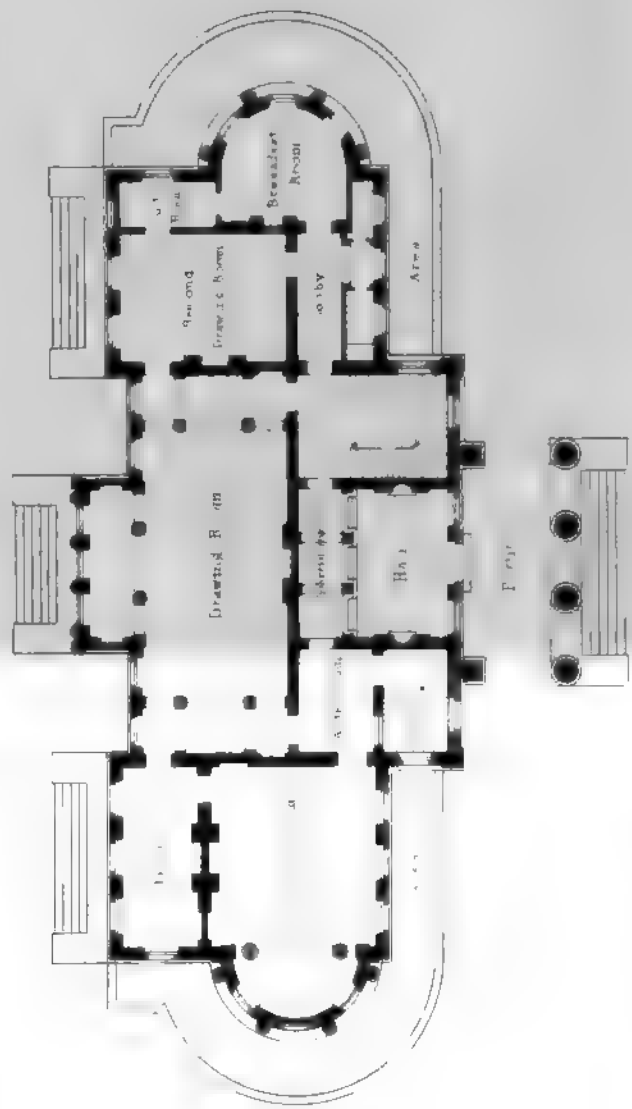








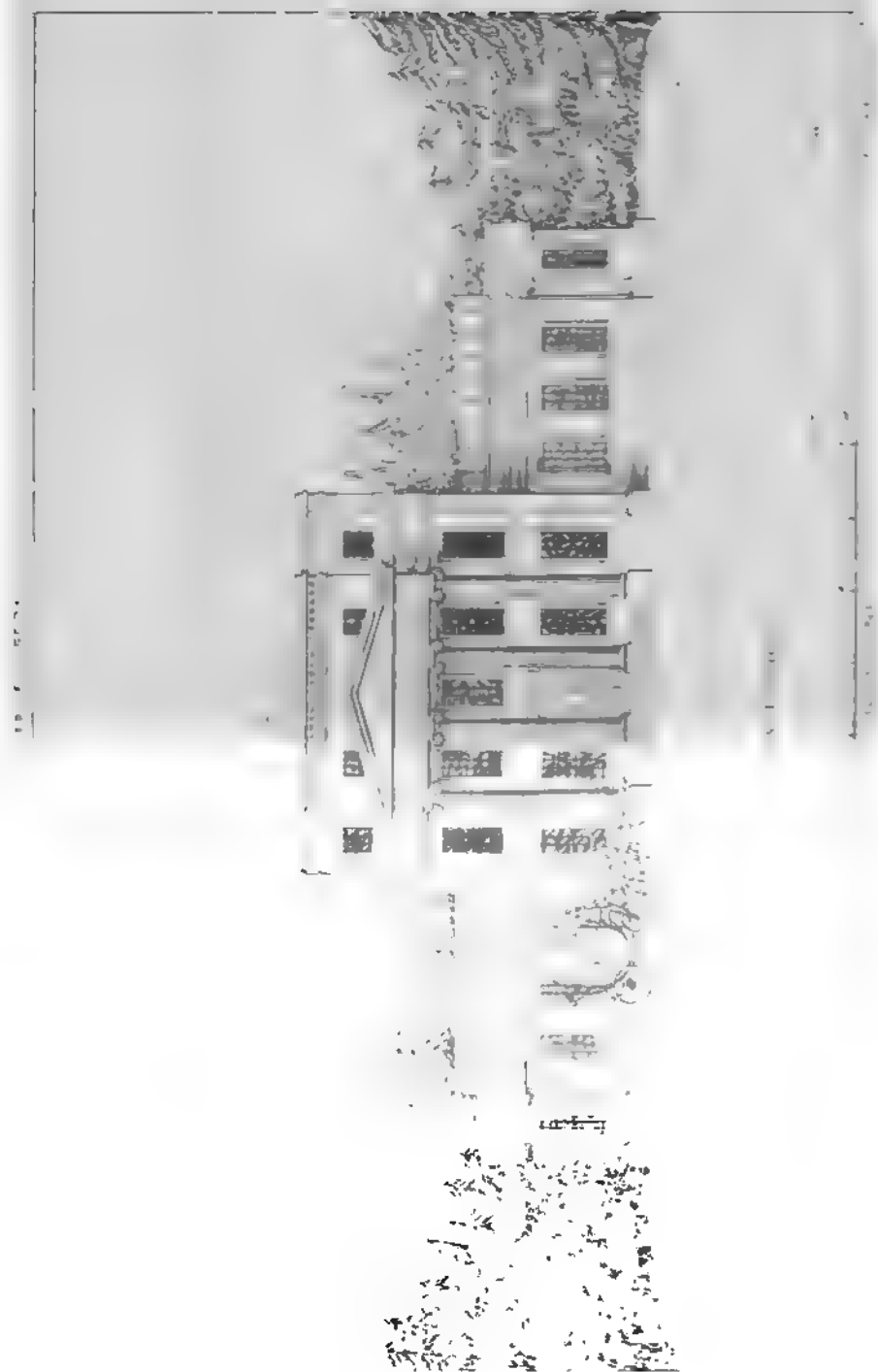
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Scale 1/4" = 1'-0"

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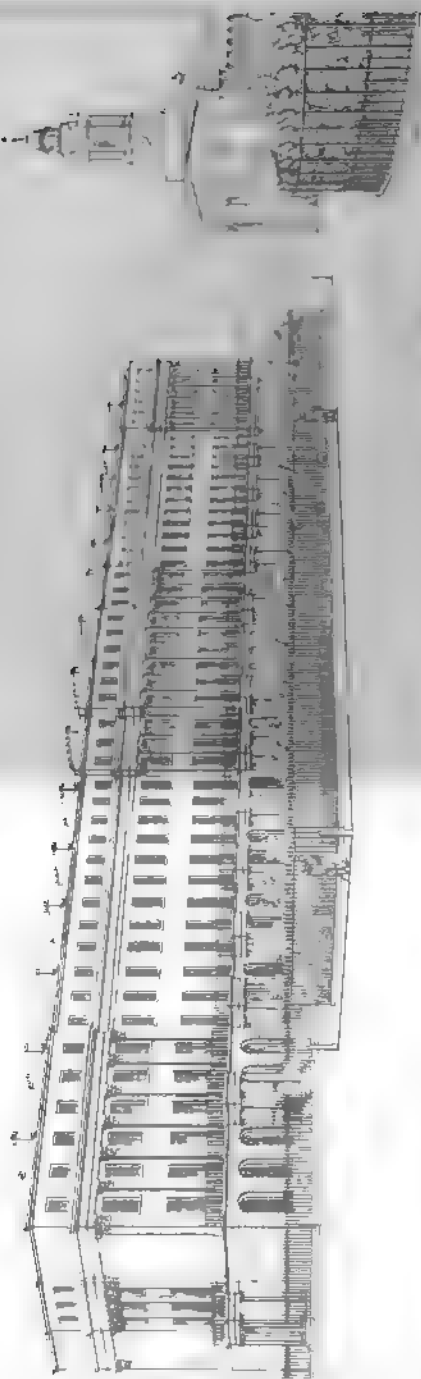




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NOTES BY THE AUTHOR



Printed by the Government Printer, Melbourne.

Price

10s. 6d. per copy. 10s. 6d. per copy. 10s. 6d. per copy.

appearance of the Square, by increasing its area, opening its approaches, and extending the plantations beyond the real boundary lines of the four rows of houses. We may easily anticipate the pleasing, and indeed beautiful effects, which will ultimately be produced from this plan. One of these *villas* has been erected from the designs of *H. E. Kendall, Esq.*, for *T. R. Kemp, Esq., M.P.*; and by its plan and elevation, as shown in the annexed prints, we may safely pronounce that it will constitute a fine architectural feature of the Square, and display in the suite of apartments on the ground floor, some beautiful forms and fine effects.

Of *Eaton Square*, one portion only is built at present: as laid out, planted, and railed in, it is intended to occupy an area of about fourteen acres, and will be bounded by four rows of houses on the north side, and the like number on the south side, having the King's private road extending east and west, through the centre. If called a parallelogram it would be more correctly described, as it measures 600 yards long by 120 yards wide, between the houses. As shown in the annexed print, there is a church at the eastern extremity, built from the designs of Henry Hakewill, Esq. It is spacious, neat, and plain, within, whilst its western front is formed by a bold classical portico, with Ionic columns.

J. BRITTON.

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The above account is reprinted verbatim, without being "shorn of its beams," by either the retrenchment or alteration of a single sentence. Whether the passage which informs us that the architectural elevations in Regent Street "cannot



fail to amuse the eye and astonish the mind,"\* was intended as irony, the reader must determine for himself. Most undoubtedly they may be allowed to astonish, but not according to the most favourable import of the term: on the contrary, they nearly justify Mr. Welby Pugin's sweeping reproach, who denounces this "magnificent" street, and the terraces in the Regent's Park, as "nests of monstrosities!" They are, indeed, like many other things—and persons also,—marked by paltry pomposity and parade. In several of the elevations meanness is mixed up with would-be grandeur, and what is intended to convey an idea of splendour only calls attention all the more forcibly to the miserable taste, and even shabbiness, of its Brummagem finery.—Nay, such is the more than beggarly meanness which is decked out in flaunting Corinthian columns, that in one of the terraces there are some windows, not with sashes, but with painted imitations of them!

That Mr. Britton had not the gift of prophecy, is evident enough, for he here says, "a new and splendid palace now in rapid progress,"—and in fact, the exterior was, at the time he wrote, so nearly completed, as to enable any one to predict with tolerable confidence, what it would really be; yet notwithstanding that he then spoke of it as splendid, he has since felt himself bound to assure no less a personage than the Queen herself, that it is a "reproach to the monarchy and the nation!" Which notably addressed opinion, it seems, he deemed it incumbent upon him to blurt out lest he should "compromise his literary integrity, by any affected humility

\* More recently Mr. B. himself has greatly *amused* the Queen, by assuring her Majesty that art, science, literature, &c. are all approaching "to a fulness and an altitude which cannot fail to *astonish even Human Wisdom*!"



of language or sentiment!" Mr. B. is either an exceedingly bold, or else a prodigiously timid man:—perhaps he was fearful of laying the "last feather on the camel's back" of his *literary integrity*!!

Whether he has now changed his admiration of Belgrave Square, into a feeling of contempt—for its tame and common-place architectural expression, we have yet to learn.—As to the architecture of Eaton Square he has said nothing—and the less that is said of it the better; we will, therefore, suffer silence to interpose as a shield between it and criticism.

EDITOR.

## THE BRIDGES.

A DISCRIMINATING review of the history and science of Bridges would form a valuable and interesting offering to the archives of literature. It would show the simple and rude contrivances that men, in the early ages of civilisation, adopted to cross over chasms and torrents,—the origin and progressive improvement in the formation of arches,—the application of mathematical theorems to practical and important purposes,—and the profound skill that at length has been attained in carrying vast stone and iron causeways, or roads, either supported or suspended, over deep and wide rivers, or into the sea.

A stately, scientific, and finely constructed edifice of this class, whilst it is one of the most difficult, is justly esteemed one of the most noble specimens of human art. At the same time that it affords easy and free communication for all sorts of carriages, horses, and persons, from one side of a river to the other,—however rapid, deep, and irregular the stream may be,—it also allows the waters to ebb and flow without interruption, and to carry on their surface the various vessels of pleasure and merchandise destined to navigate the stream.

It is, however, incompatible with the nature of the present work to enter fully into a history of bridges, or to attempt an essay on the art and science of designing and constructing these important edifices. The reader that requires such information will derive both amusement and instruction in con-

sulting the works of the following authors. The earliest is *Alberti* (1481), whose precepts were adopted and promulgated by *Palladio*, *Serlio*, and *Scamozzi*. These writers were again commented on, and their best rules adopted, by *Blondel* (1665), *Goldman*, and *Bankhurst*; whilst *Hawkesmoor* availed himself of their labours, in his *History, &c. of London Bridge* (1736). *Mons. Gautier* (1714), has produced a respectable volume on ancient and modern bridges: and *Belidor*, in the fourth volume of his ‘*Architecture Hydraulique*,’ and *Parent*, in his ‘*Essais et Recherches Mathématiques*,’ have treated largely on the subject. *De la Hire*, in ‘*Traité de Méchanique*’ (1702), and *Bossut*, in ‘*Mémoires de l’Académie*,’ have revised and reviewed the theories and opinions of their countrymen. In 1760, *Mr. Riou* published ‘*Short Principles for the Architecture of Stone Bridges*;’ and in 1771, *Mons. Reyemortes* printed an account of a bridge constructed from his own designs over the river D’Allier, at Moulins. The road of this bridge was level, and carried by thirteen arches, of sixty-four feet span each. *Mr. Semple* has some judicious remarks and information in his ‘*Treatise on Building in Water*,’ (1776). These, with the writings of *Bergier*, *Muller*, *Labelye*, *Atwood*, *Emerson*, *Hutton*, *Smeaton*, *Ware*, and *Gwilt*, also in Rees’s ‘*Cyclopædia*;’ and the valuable essays by *Telford*, in the ‘*Encyclopædia Britannica*,’ and of the same profound engineer, with *Nimmo*, in Brewster’s ‘*Encyclopædia*,’—may be said to contain a fund of useful information, both theoretical and practical, on this important subject.

The most complete works, however, we have on bridges are the following:—‘*Description des Projets et de la Construction des Ponts de Neuilli, de Mantes, d’Orleans, de Louis XVI.*’ &c., by *Perronet*, 4to. 1788, with a large folio volume of Maps, Plans, Sections, &c.

'Recueil de divers Mémoires extraits de la Bibliothèque Impériale des Ponts et Chaussées, à l'usage de M. M. les Ingénieurs,' par *P. C. Le Sage*, 2 tom. 4to., Plates, 1810.

'Traité de la Construction des Ponts, et Mémoires sur les Canaux de Navigation, publié par *M. Navier Gauthey*,' &c. 3 tom. 4to. 1809-22.

Without entering into the controversial and obscure questions respecting the early bridges of the Chinese, the Indians, the Egyptians, and the Greeks, or even those of the ancient Romans, it may not be irrelevant to observe, that the latter people, in their progress of amelioration and refinement, committed the management of public bridges to a class of priests called *Pontifices*, who were superseded by the Censors and Curators of the roads; and these again by the Emperors themselves, who undertook to control and direct these great works. The city of Rome, alone, was adorned by eight large and handsome buildings of this class, raised across the Tiber. Some of them are said to have been splendid in their architectural features; whilst the bridges and aqueducts of the Romans, in other parts of the empire, were of great extent, of considerable altitude, and some of them were composed of either two or three series of arches, rising one above the other. That the Romans constructed bridges in this country can scarcely be doubted, although we have no genuine specimen remaining to prove the fact. A few years ago, the abutment piers of a very ancient bridge were discovered near Stony Stratford, which the late Mr. Rennie told the writer he believed were of Roman construction.

As the arts, the sciences, and literature, (such as then known), were confined to the monastic clergy, from the fifth to the fifteenth century, we find that bridge-building was also under their guidance. An order of hospitallers was founded by St. Benezet, towards the close of the twelfth century, for

this express purpose:—they were called ‘*Pontifices*,’ or bridge-builders, and were enjoined to assist travellers, to regulate ferries, to have houses on the banks of rivers, and to repair or erect bridges on the popular roads.

The most remarkable monastic bridge remaining in England is that of *Croyland*, in Lincolnshire, which is commonly, but erroneously, said to have been erected in 860; we shall, however, be nearer the time of its construction, if we say the middle of the twelfth century. It is formed by three obtusely pointed arches, whose bases stand in the circumference of a circle at nearly equal distances from each other. These support three roads, which unite at the top. The ascent each way is very steep, and formed by steps, with stones set edgewise. Though very rude in construction, and very little attended to, its arches are still very perfect and secure.

Of the metropolitan bridges we shall detail some historical and descriptive accounts, taking them rather in geographical than chronological order; commencing with those of London, and finishing at Vauxhall. In a general view of the subject, we cannot help expressing astonishment, that the first, or old London Bridge, has held together for so many centuries, considering its peculiar situation, the badness of its design, and still worse execution. We shall also be surprised in reflecting on the great length of time that elapsed before a second bridge was erected in this populous city, as well as in examining the design and construction of that also; and, finally, in comparing and contrasting these, and that of Blackfriars, with those of Waterloo and the New London.\* Both the Westminster and Blackfriars have been honoured

\* The designs of the different bridges, as respects the curvature of arches, proportions of piers, and exterior features, are clearly exemplified by the series of prints annexed.

with the praises of critics and of some professional men; but the meridian of their fame and glory is passed away, and we now seek in vain to discover either merit or beauty in the design, construction, or materials, of either of these edifices.

### LONDON BRIDGE.

The history of this edifice, its first erection, reconstruction, additions, alterations, and eventful changes, have been so minutely and admirably recorded in a volume, entitled '*Chronicles of London Bridge*,' that it will not be expedient to enter into detail in this place. Maitland asserts that a wooden bridge was erected between the years 993 and 1016, at the public cost, to prevent the incursions of the Danes up the river. Stow, however, assigns its construction to the monks of St. Mary's Monastery. The Danes, under King Knute, or Canute, cut a deep ditch from Deptford, through Southwark, to Kennington and Vauxhall, for the purpose of escaping London Bridge.

Whatever was the origin of the first wooden bridge, we have the testimony of different chroniclers, that it was entirely swept away by a dreadful whirlwind, on the 16th of November, 1091, when upwards of 600 houses, and several churches, were either wholly or nearly destroyed.

In 1097, William Rufus imposed a heavy tax on the people to build a new bridge, which did not last long; for in 1176 a stone one was commenced by *Peter*, curate of *Cole-church*, and its expenses were defrayed by various contributions, in addition to the funds especially provided. It was thirty-three years in progress, was 926 feet in length, 20 in width, and rose 40 feet at the centre above the surface of the water.\* In

\* Hawkesmoor says, that the river was 900 feet across; that the water-way was only 190 feet of this width below the starlings, and 450 above, at the times






**ATTENTION TO EVERY OFFICE**

the middle was a drawbridge. There were 20 *arches, of pointed* forms, supported by massive piers of from 25 to 34 feet in thickness. A chapel was built on the central pier, towards the east, in which its architect was afterwards interred; and at the extremities it is said there were fortified gates. It is also stated that many houses were erected on this bridge, as, in a calamitous fire, which occurred in 1213, on the Southwark side, and produced direful effects, according to Stow's account, "an exceeding great multitude of people passing the bridge, either to extinguish and quench it, or else to gaze and behold it; suddenly the north part was set on fire; and the people which were even now passing the bridge perceiving the same, would have returned, but were stopped by the fire." The south end also taking fire prevented a passage either way, and the concourse of people were impelled to seek safety in the ships and other vessels that came to render assistance. These were soon overladen and sunk; and the same author says, that "above three thousand persons were destroyed." However calamitous this event, however absurd and silly the practice of building dwelling-houses on bridges, where abundance of land is attainable,—we find that the bridge was again crowded and obstructed by new habitations, and that it continued thus encumbered till the middle of the last century. To increase the public inconveniences and nuisance, a market was also held on the bridge; but this was ordered to be removed in 1276; when it was further ordained, that "no person should go out of the city to

of high tides. *The water-way between the piers above the starlings* (agreeably to measurement made by Mr. Knight, in the year 1824, previous to the commencement of the new works), was found to be 524 feet; the solids occupied by the piers 407 feet; the water-way between the starlings, at low water, was 231 feet; the space occupied by the piers and starlings is 700 feet. This forms a bar of considerable magnitude to the navigation of the Thames.



Southwark to buy cattle, or any wares which might be bought in the city."\*

In the winter of 1281 and 1282, a very severe *frost* taking place, the drifted ice threw down five arches of the bridge, which seems to have been previously in a decayed state, as Edward I., two years before, granted to the bridge-keepers a license to collect the charitable contributions of devout people throughout the kingdom,—“pro reparatione ejusdem [pontem] quòd minatur ruinam,”—for the reparation of London Bridge, threatened with ruin. Notwithstanding letters patent were also issued requiring the clergy to aid the bridge-keepers in their collections, the sums procured must have been insufficient for the purpose,—as in 1281, the 10th of Edward I., other royal edicts were again issued for levying customs on all merchandise brought to London for three years, for the reparation of the bridge. A similar tax was again levied in the 27th, and also in the 30th years of the same king's reign.

The structure itself is thus described in Strype's edition of Stow's Chronicle:—“This bridge, with a chapel on the east side, and a gate at the south end, being thus all built of stone, as aforesaid, and houses of timber over the stone piers and arches on both sides thereof; yet there were, and still are, in the whole length of the bridge three vacancies, with stone walls and iron grates over them, on either side, opposite to each other; through which grates, people as they pass over the bridge may take a view of the river both east and west; and also may go aside more to each side, out of the way of carts and coaches, the passage being but narrow, and not only *troublesome but dangerous*. These three vacancies are over three of the middle arches, for all the piers are not of a

\* Maitland's History, &c. of London, vol. i. p. 104.

like thickness, nor stand at equal distance one from the other; for those under these three vacancies are much wider than the rest, and are called the navigable locks; because vessels of considerable burthen may pass through them. One of these is near unto the second gate, and is called the *Rock Lock*; the second is under the second vacancy, where the drawbridge anciently was, and is called the *Drawbridge Lock*; and the third is near the chapel, and is called *St. Mary's Lock*. There is a fourth between St. Magnus' Church and the first vacancy, and is called the *King's Lock*, for that the King in his passage through the bridge in his barge goes through this lock. And in this condition was the bridge until the year 1632."

On the 13th of February, in that year, a fire broke out near St. Magnus' Church, which consumed all the houses to the first vacancy; and they were not rebuilt till 1646. In the great fire of 1666, the buildings at the north end were again destroyed; and their fall battered and weakened the stone-work of the bridge on which they stood. The piers and arches were repaired, at the expense of £1500; after which the houses on the north side were re-erected, by persons who took leases of the ground. The stone-work of the bridge, on the south side, having been also repaired (which cost nearly £1000), the houses were also rebuilt, to correspond with the others.

Many reparations were continually made to the edifice, for the purpose of keeping it together, to preserve the houses, and to resist the repeated injuries made by the violence of the currents. About the middle of the last century was an epoch of revolution in the bridge. Labelye had completed Westminster Bridge, in 1749,—Mylne had begun another at Blackfriars, in 1769,—Mr. George Dance was then the City Architect, and the public were continually

complaining of the loss of lives, property, &c. by the dangerous passage under London Bridge.

An Act of Parliament was obtained to remove all buildings on, and contiguous to the bridge,\* to enlarge the avenues, improve the passage over, widen one or more arches, erect a uniform balustrade, make a road-way, 31 feet wide for carriages, to have a foot-way on each side 7 feet wide, to have it lighted and watched, to keep it clear of buildings, and of carriages standing for hire, to levy a new toll to defray the expenses, &c. Whilst these works were in progress, a temporary wooden bridge was raised in 1757, at an expense of £2000; but this was destroyed by fire in the next year. In 1759 the large centre arch was formed, from designs by Sir Robert Taylor and Mr. Dance, to occupy the space of two of the old arches.

Of the construction or materials of this old bridge, we are enabled to record a few facts from the memoranda of Mr. William Knight, assistant-engineer to the new edifice. "The foundation of the piers, on the north side, between the great lock, and what is called the long entry lock, and in the starling round it, appeared to be about three feet above low-water mark. The bottom of the masonry originally laid of the pier, is about 2 feet 3 inches above low-water mark; and the first course is laid upon a sill of oak, 16 inches wide by 9 in thickness, and perfectly sound. Immediately beneath this is a mass of Kentish rubble, mixed with flint, chalk, &c. thrown in irregularly, but not mixed with any cement, and held together by the starlings. The masonry above the sill seems well bonded together with good mortar joints, but there are *no piles under the oak sill*. The external parts of the pier seem to have been new fronted at some period, pro-

\* The annual rental of the houses on the bridge in 1754 was £828. 6s.

bably at the time when the centre arch was formed, in 1759, as the base of this new fronting projects about one foot before the original pier. There are *no bearing piles under the original part of the pier*, except a few stumps of elm on the outside; but to the *new part* there are some *small ones* driven into the rubble, which can be of little service, with some planks laid upon their edges. The new masonry is well bonded into the old work. The formation of the original starling shows the very rude way in which the old architect worked." This is satisfactory information, to justify the remarks already made on the construction of the old bridge. In April, 1826, it was found necessary to throw two more arches into one, for the purpose of giving freer passage for the water, as well as for navigation. Mr. Knight then discovered the crowns of the old arches to be 8 feet 6 inches beneath the present road-way. The accumulation appears to have been formed at five different times, as evinced by the difference of strata. Over the crowns of the arches was a layer of gravel, 20 inches thick, above which was a stratum of chalk and gravel; this was followed by various materials; the next consisted of burnt wood, ruins, and black earth, on which is the present granite paving. The arch-stones are of two kinds, that of the soffits being Merstham fire-stone, and the course above similar to that of Caen in Normandy. The casing of the new work is Portland stone; whilst the chalk and mortar used for the backings and fillings in of the latter, was found to be of bad quality and carelessly applied. The ashler facing had been so little attended to in the bonding of the work together, that it is surprising it was not forced out by the weight and pressure of the materials behind.

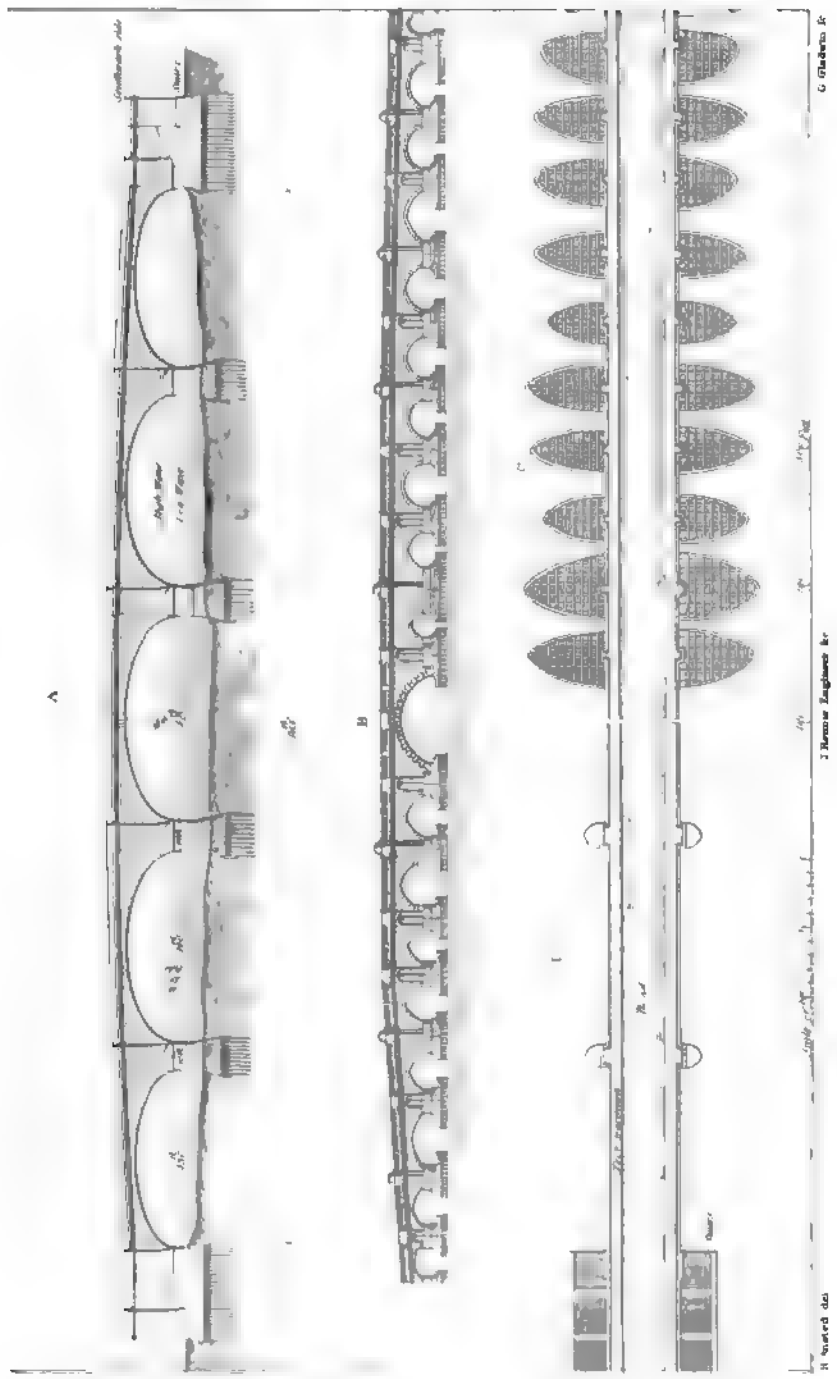
## NEW LONDON BRIDGE.

THE citizens, as well as the legislature, have at length jointly co-operated to obtain a New Bridge, which if it be not superior to every thing of the class hitherto produced—if indeed there be any thing like defect in the edifice itself, or its collateral dependencies,—we shall be surprised at, and lament over the fallacy of human wisdom. Designs, plans, calculations, soundings, all the arcana of theoretical and practical science, have been called into requisition, to collect and to concentrate information.

Among other eminent persons directly consulted upon the subject were the following, to whom a series of twenty-one questions were submitted, for their opinions and advice, but principally relating to iron bridges: Dr. N. Maskelyne, Astronomer Royal; the Rev. Dr. Robertson, Savilian Professor at Oxford; John Playfair and John Robeson, Professors at Edinburgh; Dr. Milner, and Dr. Hutton, Professors, of Woolwich; and Mr. Atwood, Col. Twiss, William Jessop, Messrs. John Rennie and James Watt; J. Southern, William Reynolds, J. Wilkinson, Charles Bage, and General Bentham. Designs and estimates were also obtained from all the eminent engineers, and from some of the first architects of the country. All these proceedings were previous to, and about, the year 1801; and engravings of plans, sections, elevations, with estimates and other particulars, are fully detailed, for the benefit of the public, in three large unwieldy folio volumes of Reports, as published by order of the House of Commons.

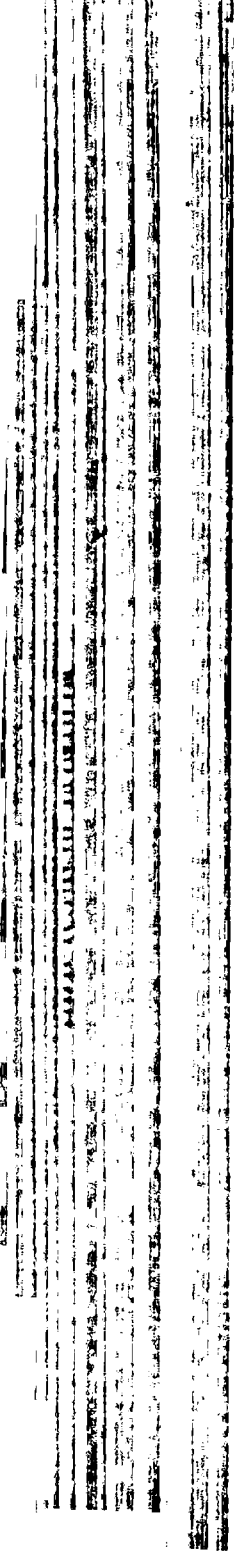
Without going into the details of the oppositions and difficulties that were presented to a new bridge, the numerous



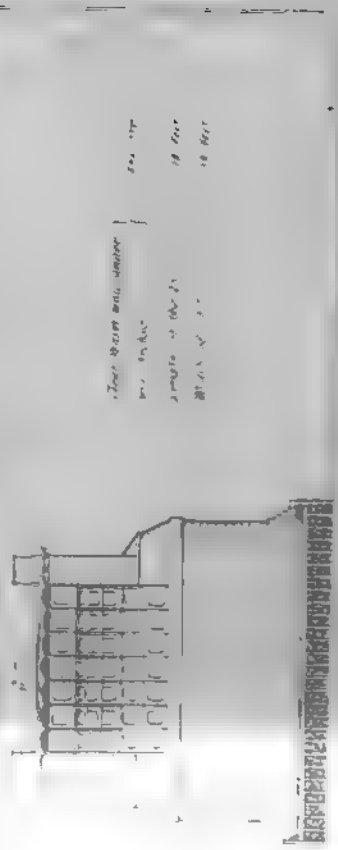


LONDON MILKMAID'S BRIDGE.  
 A New Building. B Half Plan of B Bridge as now used. C Half Plan of D with Stieffing.  
 John Wadd Architectural Library, 58 High Holborn.









Total depth with water  
 10 ft 6 in  
 10 ft 6 in  
 10 ft 6 in  
 10 ft 6 in

SWAMPY BOTTOM

candidates for the honour of erecting it, and into various circumstances connected with this great undertaking, suffice it to say that a design by the late Mr. Rennie was ultimately approved; an Act of Parliament was obtained in July, 1823; the first pile was driven March 15, 1824; the foundation stone of the first pier was laid, with great ceremony, on the 15th June, 1825.

The *accompanying prints* will convey clearer information respecting the forms and proportions of the arches, and the comparative design of the two Bridges, with the appearance of the Old Bridge, and the works of the New, in March, 1827, than any language can impart.

[The New Bridge was formally opened on the 1st of August, 1831.]

### SOUTHWARK BRIDGE,

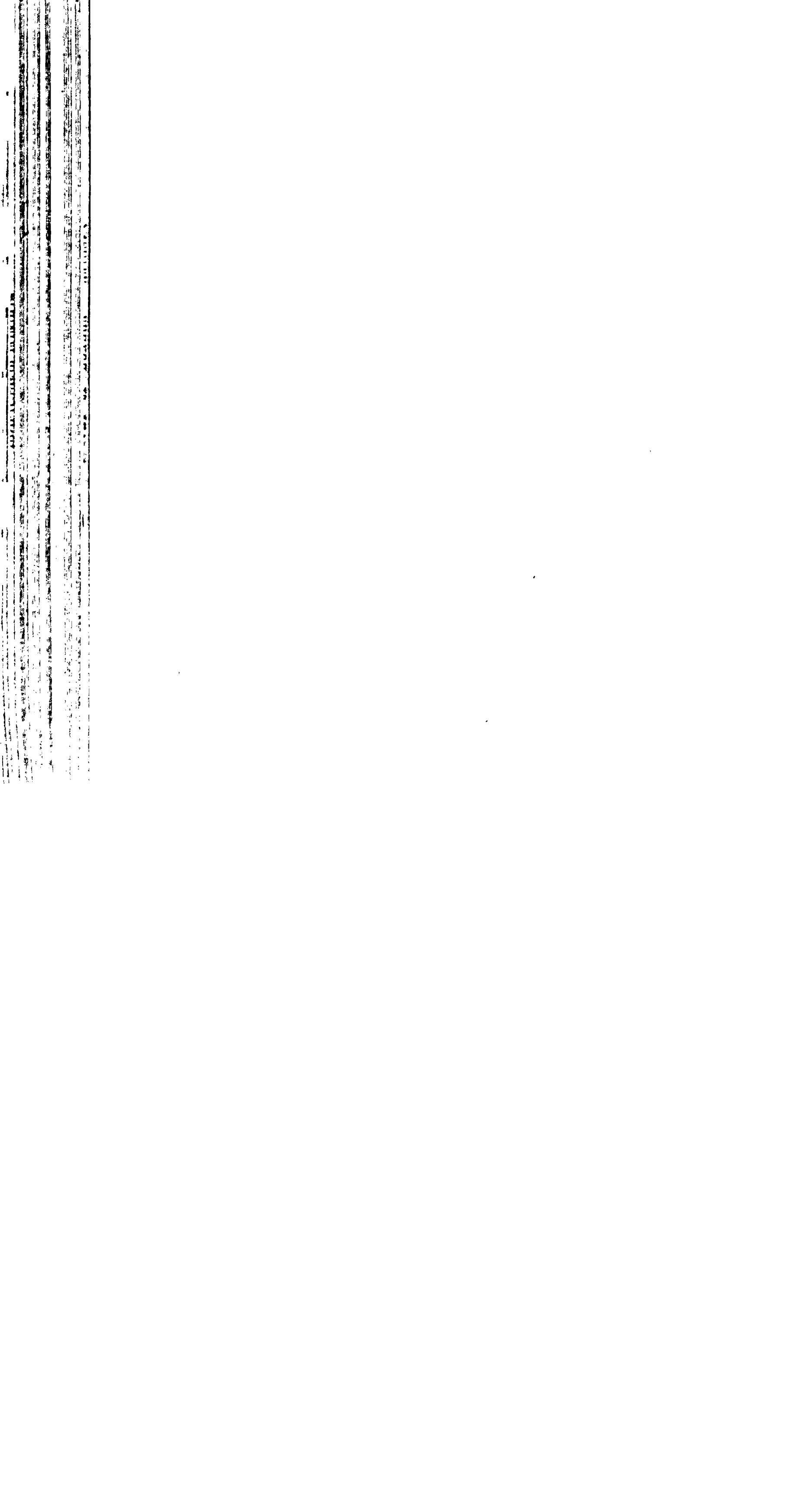
Crossing the river by three colossal arches, between Queenhithe and Bankside, was designed and directed by the late John Rennie, Esq. The arches of this gigantic edifice are of the largest span of any known to exist. The soffits consist of solid masses of cast iron, of a depth similar to the voussoirs of a stone bridge, and exhibit the first instance in which such a bold plan has been carried into effect. The middle arch rises 24 feet, with a span of 240 feet, and is 4 feet wider than the famous iron bridge at Sunderland. It is composed of eight ribs, riveted to diagonal braces; each principal rib being 6 feet deep at the top of the arch, and gradually extending to 8 feet at the abutments, or parts that rest upon the stone-work. Its whole height above low-water mark is 55 feet to the road-way. The other arches are similarly formed; the span of the two side ones being 210

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feet. Many of the solid castings weigh 10 tons each, and the total weight of the iron is about 5780 tons. The whole was cast at the extensive iron works of Messrs. Walker and Co. at Rotherham, in Yorkshire; and it was there put into arches, before it was shipped for London. The abutments are of solid masonry, laid in radiating courses with large blocks of Bramley-fall and Whitby stones. Vertical bond was adopted, running through every two courses, at intervals; thereby giving to the whole mass a solidity perfectly immovable. The masonry of the piers, in like manner, was carried up with horizontal and vertical courses to the springing of the arches; from which points they radiate in a wedge-like form. These piers are 60 feet high from the bed of the river to the top of the parapet, and 24 feet in breadth. The foundations of this bridge were laid in coffer dams, which were obliged to be much larger and stronger than those at Waterloo Bridge, from the difference of the bed of the river, of the extent of the arches, &c. The dams were of elliptical forms, and were constructed with three rows of piles, of whole timber. In the spaces occupied by the base of the masonry of the piers, a row of whole timber sheeting piles was driven all round the outer edge of the offsets, forming as it were a square internal dam. These piles, while they formed a secure barrier to the foundation of the piers, acted as a powerful auxiliary to the main dam in securing its base. The centerings on which the arches were turned were of a peculiarly novel and ingenious construction. [Vide print 2.] This bridge was erected with such great skill, that the settling of the centre arch, at the vertex, was only 1 inch 7-8ths, which was exactly 1-8th of an inch less than what had been allowed for in putting it together. It was entirely built at the expense of a joint stock company; and, including its connecting avenues, the



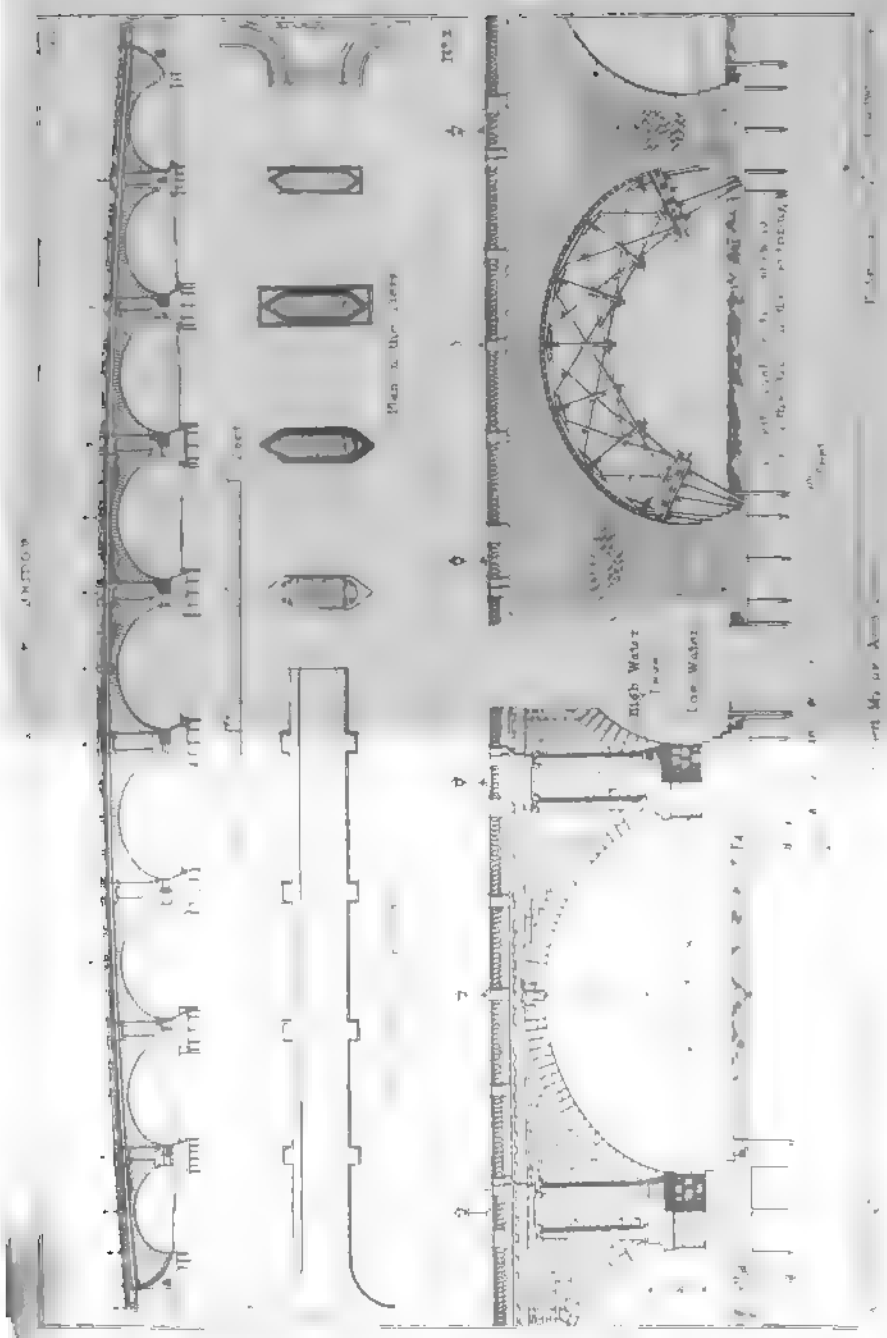








# YARBY BRIDGE.



charges amounted to about £800,000. The work was commenced on the 23rd of September, 1814, and the first stone of the south pier laid by Lord Keith, May 23, 1815. On the 7th June, 1817, the Right Honourable Matthew Wood, as Lord Mayor, laid the first stone of the northern abutment; and the bridge was opened in April, 1819. On the Southwark side a new road has been formed, leading towards St. Margaret's Hill; and on the London side, it opens to Queen Street. By the annexed prints the reader will obtain a clear idea of the form, arches, construction, proportions, &c. of the bridge. One of the prints represents the elevation of the three arches, with two piers in the river, and the two abutment piers at the ends, having barrel arches within them. The transverse section, with plan of one arch longitudinally, with the writing and figures on the plates, will render further description unnecessary.

### BLACKFRIARS' BRIDGE.

THE plan for the erection of this bridge originated about the same time with that for the improvement of London Bridge. These were rival schemes, and both were much retarded by the clashing interests of their respective advocates. The propriety of building a bridge over the Thames, between those of London and Westminster, was discussed in the Court of Common Council in December 1753, and soon afterwards a committee was appointed to put it in execution. A pamphlet was published in 1754, ascribed to Samuel Dicker, Esq., entitled, "An Essay on the many advantages accruing to the community, from the superior neatness, conveniences, decorations and embellishments, of great and capital cities, &c." The author, among other im-

provements, recommended the arching over Fleet-ditch, and the building a new bridge thence to the opposite shore, either of stone, or of oak timber on stone piers.\* This situation was ultimately adopted; and after some delay, a petition, from the Corporation of London, was presented to Parliament, Jan. 13th, 1756; in consequence of which, an act was passed, authorising the erection of a bridge across the Thames at Blackfriars, and directing that it should be so constructed as to leave a clear water-way of at least 750 feet; and that no buildings, except the proper gates and toll-houses, should be erected upon the bridge. The act also provided for the watching, lighting, and regulating the amount of the tolls to be levied. Upon the credit of these tolls, the Mayor and Corporation were empowered to raise £30,000 per annum, till the whole sum amounted to £160,000. Further powers were given to fill up the channel of Bride-well Dock, between Fleet Bridge and the Thames, and to make sufficient drains and sewers into the river.

The Bridge Committee, from a variety of plans, gave preference to that of Mr. Robert Mylne, a Scotch Architect, who had just returned from Rome, where he had been pursuing his professional studies.

This bridge was built on piles; the first of which was driven in the middle of the river the 7th of June, 1760.†

\* Northouck's "History of London," p. 380.

† M. Grosley, who was in England while Blackfriars' Bridge was building, has recorded the following information:—"The foundations of the piers are made by caissons ranged along the banks of the river, and which are afterwards placed upon the pilings destined to receive them. The difficulty is to drive these pilings. They are all of an equal height, but sink down unequally, according to the different sorts of ground. Before the caissons are laid, the piles are made regular by cutting them to an equal height, by means of a saw formed with great ingenuity, and with which they can work under water with equal speed and exactness. I saw with astonishment that no wood but fir was made use of, either in the pilings

On the last day of October, in the same year, the first stone was laid by the Lord Mayor, Sir Thomas Chitty, attended by the Bridge Committee. Under the stone were deposited several gold, silver, and copper coins of the reign of George II., together with the silver medal given to the Architect by the Roman Academy. Besides many coins, a plate was also placed under the foundation, with a Latin inscription, commemorating the political merits of the celebrated William Pitt, afterwards Earl of Chatham, from whom it was intended the bridge should have taken its name. The bridge was so far finished that a bridle-way over it was opened towards the end of 1768; and in the course of 1770 the work was completed; its erection having taken up about ten years and three quarters. From abstracts of the accounts laid by the Bridge Committee before the Court of Aldermen, it appeared that the sum of £166,217 had been paid on account of the bridge, including the expense of piling the foundations of the piers, arching and filling up Fleet-ditch, making the road from Fleet Street to the south side of the river, and for other extraneous works. These charges being deducted, the net expense of the building the bridge was £152,840.

This edifice is 995 feet in length, from wharf to wharf; and the breadth of the carriage-way over it is 28 feet, with a raised foot-path 7 feet broad, on each side. It consists of nine arches, of a figure nearly elliptical. The central arch is 100 feet wide, and those on each side decrease gradually towards the shores, being, respectively, 98, 93, 83, and 70, leaving a clear water-way of 788 feet. The form of the arches has enabled the Architect to give the road-way a very

or the caissons. I was informed that what determined the Architect was the good condition of some very old planks of this wood which were found in the bed of the Thames, and proved more durable than oak."—*Tour to London, translated by Dr. Nugent.* 1772. 8vo., vol. ii. p. 96.

gentle curvature, being a segment of a large circle. Each side of the bridge is guarded by an open stone balustrade, 4 feet ten inches high, so that it does not, like that of Westminster Bridge, impede the prospect. Over each pier is an open recess or balcony, supported by two slender columns of the Ionic order, and two pilasters, which rest on a semi-circular projection from the pier, above high-water mark. The extremities of the bridge are rounded off on each side in the form of a quadrant of a circle, rendering the access convenient and agreeable. There are two flights of stone steps leading down to the river, at each end of the bridge.

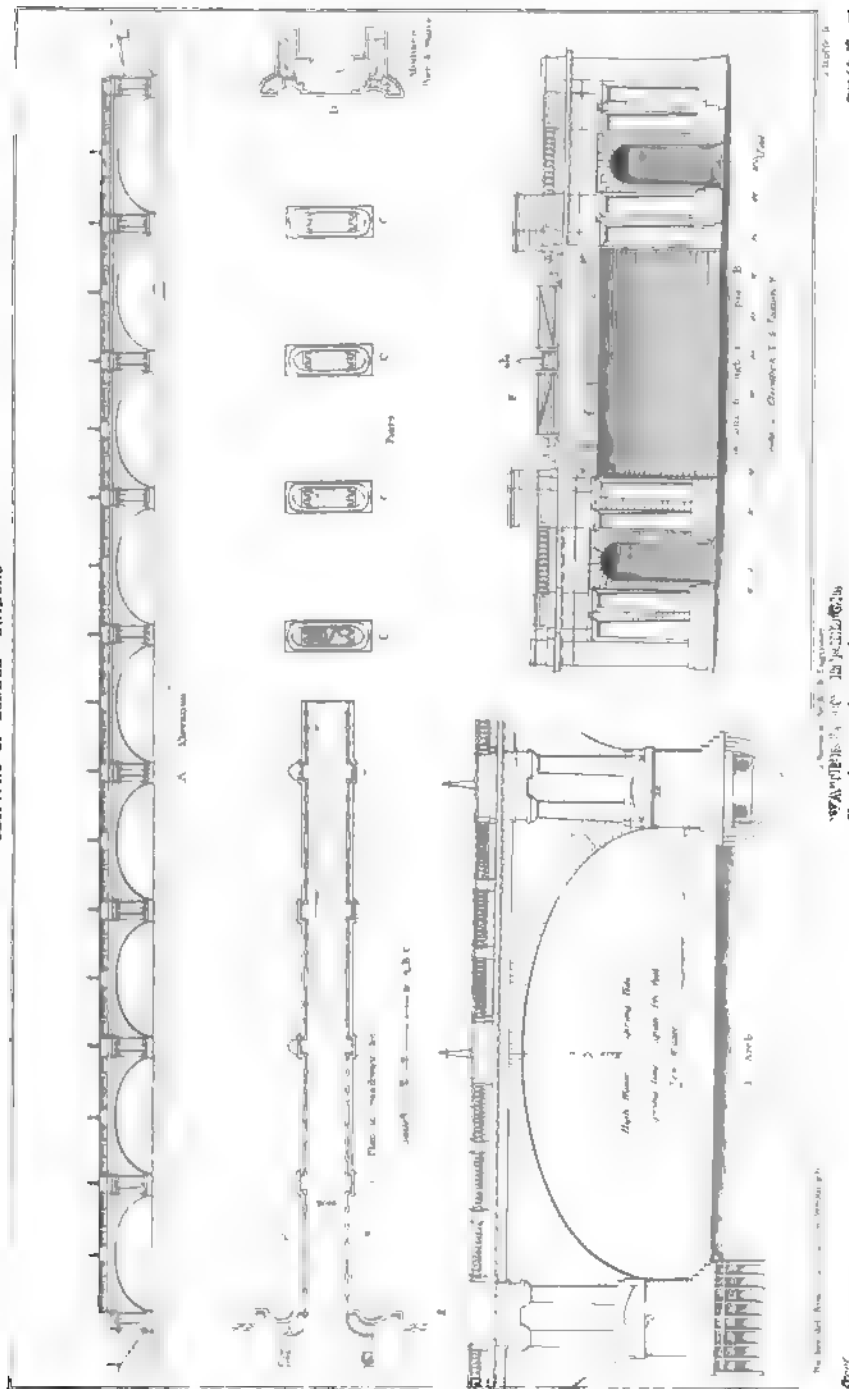
By the annexed engraving, the reader will recognise the design of the whole elevation, the plans of piers, road-way, and stairs; also one of the arches, with centering, as shown in elevation and section.

## WATERLOO BRIDGE

FORMS not only an important and interesting feature of the river Thames, but has obtained the praises of professional men and critics of many nations. It affords a fine, level, and pleasing road across the river, and, from its beautifully simple design and stability of execution, is calculated not only to last, but to perpetuate the name of its Architect to distant ages. It stands about half-way between the bridges of Blackfriars and Westminster, and is one among many other instances of the enterprising spirit of Englishmen when concentrated in companies.

In June 1809, an Act of Parliament was obtained for the incorporation of a body of subscribers, under the appellation of the "*Strand Bridge Company*," empowering them to raise the sum of £500,000 in transferable shares of £100

# EXEMPLIES OF LONDON BRIDGES





each; and the further sum of £300,000 by the issuing new shares, or by mortgage, in case it should be found necessary. Another Act of Parliament was passed in July 1813, authorising the Company to raise an additional sum of £200,000; and in July 1816, a third Act was obtained, to invest further powers in the proprietors, at the same time changing the name of the bridge to that of *Waterloo*. The late Mr. Ralph Dodd may be said to have projected this scheme, as he did many others; but before any works were commenced, the late Mr. John Rennie was applied to by the Committee. He furnished two designs for the bridge, one with seven arches, and the other with nine; the latter of which was adopted and carried into execution. The site chosen was a little to the west of Somerset Place, where the river is 1326 feet wide, at high water. The first stone was laid on the 11th of Oct. 1811. The foundations were laid in coffer dams,\* formed by three concentric rows of piles, at the distance of about 3 feet 6 inches apart. The ground was found to be mostly a stratum of gravel over another of clay, and into this were driven beach and elm piles, 12 inches in diameter by about 20 feet in length. Between the foundation was rammed in, to the depth of 18 inches, Kentish rag stone, laid in liquid mortar. Timber sills, or bearing piles, transversely and longitudinally, were fastened to the heads of the piles. Over the whole was a flooring of 6-inch beech plank, secured to the sills by long spikes, and made perfectly level, to receive the first course of masonry. The whole surface of the piers and abutments, as well as the arches, consists of large blocks of Cornish granite, bonding inwards from 3 to 5 feet. The hearting, or filling in, consists

\* It is said, that this is the first instance of laying foundations in the river Thames in coffer dams, caissons being previously used.

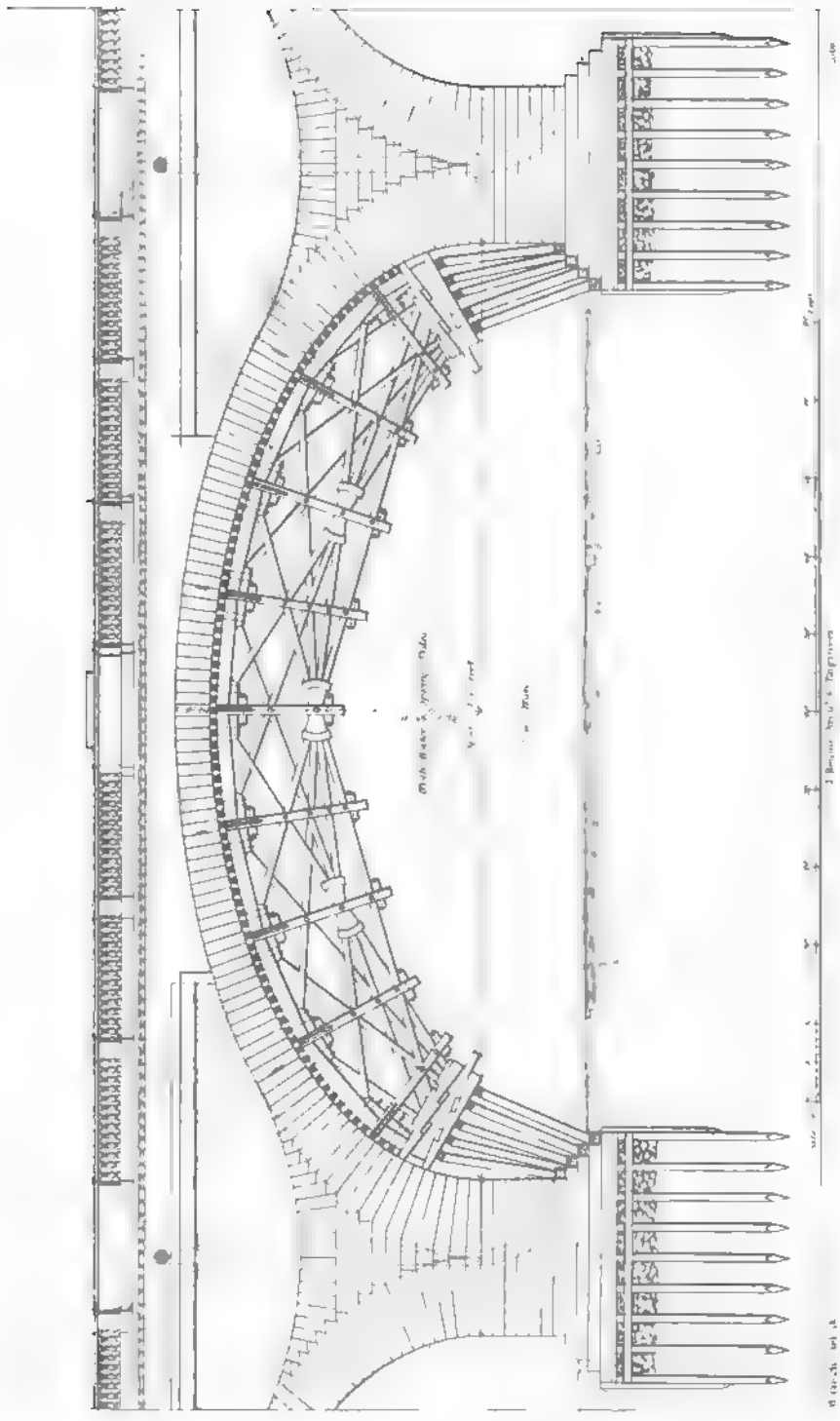


of blocks of Craigleith and Derbyshire stone, of corresponding magnitude, every course of which was grouted with liquid mortar. In constructing the arches, the beds or joints were worked with the greatest care; and, to give additional security, four chain bars of iron were worked transversely into each arch. The spandrels between the arches, in the transverse direction, were filled with six division walls, each three bricks thick, and carried up to the level of the extrados of the arches. The whole space was covered with stone corbels, to receive and support the road-ways. The spaces between were left hollow, to diminish the weight on the haunches of the arches, and through these hollow spaces the drainage of the bridge is conducted by means of cast iron pipes. (This construction, with the pipes, &c. is exemplified in the annexed engraving, in which the general elevation is also displayed.)

The arches of the bridge are of a semi-elliptical figure, and are all equal, being 120 feet in span, with a rise of 35 feet; leaving 30 feet clear height above the surface water of spring tides, and forming altogether a clear water-way of 1080 feet. The abutments are 40 feet thick at their bases, and lessen gradually to 30 feet at the springing of the arches. They are each 140 feet long, including the stairs. The piers are 30 feet wide at their bases, diminishing to 20, at the springing of the arches. Their extreme lengths are 87 feet; the points, or salient angles, towards the stream having the form of the Gothic arch. Above they are terminated by two three-quarter columns of the Grecian Doric order, supporting an entablature, which forms a square balcony or recess. The sides of the bridge are defended by an open balustrade, with a frieze and cornice. The carriage-road is 28 feet wide, with a foot-path of 7 feet on each side.

The roads or approaches to either end of this bridge





SECTION THROUGH THE HULL OF THE LATER NO. 1

100

100



are 70 feet in width, except at the entrance into the Strand. They are carried over a series of semicircular arches, each 16 feet in span. The approach on the Surrey side of the river is formed by 39 of these arches, besides an elliptical arch, of 26 feet span, over the Narrow-wall road, and a small embankment, about 165 yards long.

The whole length of the brick arches in the Surrey	
approach is . . . . .	766 feet.
Ditto of those in the Strand approach . . . . .	310
Total length of the Bridge from the ends of the	
abutments . . . . .	1380
	<hr/>
	2456

In building the arches, the stones were rammed together with very considerable force; so that, upon the removal of the centres, none of the arches sunk more than an inch and a half. In short, the accuracy of the whole execution seems to have vied with the beauty of the design, and with the skill of the arrangement, to render the Bridge of Waterloo a monument, of which the metropolis of the British empire will have abundant reason to be proud for a long series of successive ages.

In closing these remarks on one of the most stupendous works of modern times, we are induced to quote the observations of an enlightened French Engineer, who visited this country for the purpose of examining our great engineering works, and who received while here the most liberal treatment both from the Government and from scientific men. This he fully appreciated, and has honourably acknowledged it, in a memoir addressed to the French Institute:—"If, from the incalculable effect of the revolutions which empires undergo, the nations of a future age should demand one day what was formerly the New Sidon, and what has become of the Tyre of the West, which covered with her vessels every

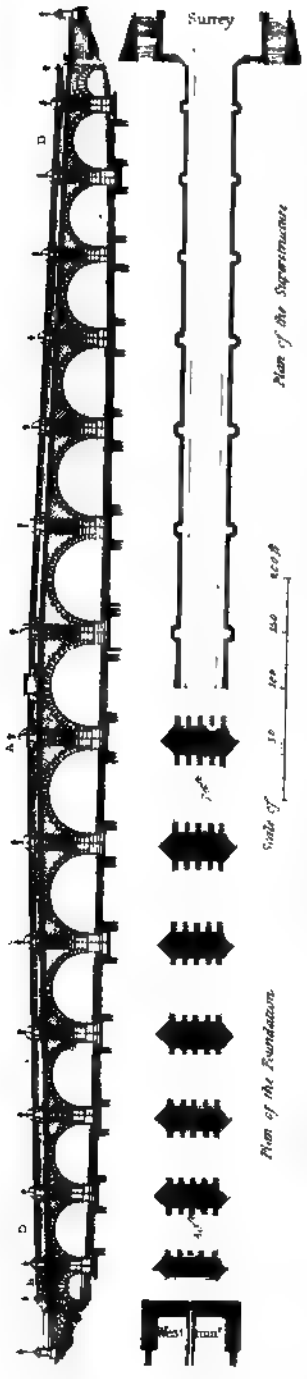
sea? the most of the edifices devoured by a destructive climate will no longer exist to answer the curiosity of man by the voice of monuments; but the Waterloo Bridge, built in the centre of the commercial world, will exist, to tell the most remote generations, 'Here was a rich, industrious, and powerful city.' The traveller, on beholding this superb monument, will suppose that some great prince wished, by many years of labour, to consecrate for ever the glory of his life by this imposing structure. But if tradition instruct the traveller that six years sufficed for the undertaking and finishing of this work—if he learns that an association of a number of private individuals was rich enough to defray the expense of this colossal monument, worthy of Sesostrius and the Cæsars—he will admire still more the nation in which similar undertakings could be the fruit of the efforts of a few obscure individuals, lost in the crowd of industrious citizens."

The accompanying print shows the elevation of the whole bridge, A;—plan of half the road-way, B;—four of the piers, C;—abutment pier, D;—elevation of one arch, E;—transverse section, with stairs, toll-bars, and toll-houses, F.

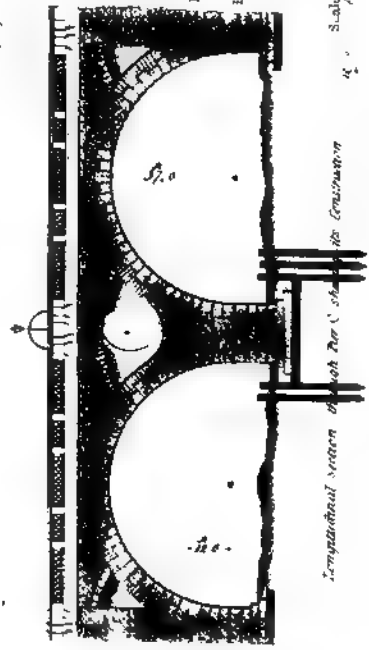
### WESTMINSTER BRIDGE.

THE project of erecting a bridge across the Thames at Westminster, appears to have been determined on in 1735; and in the following year an Act of Parliament was passed to authorise the building of the edifice, now standing. From a pamphlet published by Hawksmoor in 1736, entitled, "A Short Historical Account of London Bridge, with a Proposition for a new Stone Bridge at Westminster," it appears that five different situations were proposed for the site of the

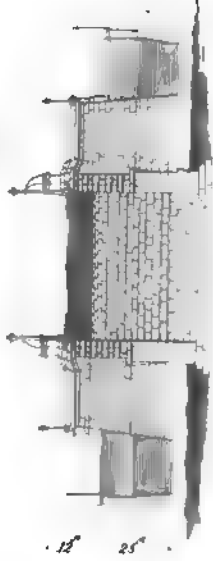




Brought from Low Water mark to top of Bridge made at A 55° from D to D' at B 30°



Details of Bridge 17'



Transverse section at D in Floodway

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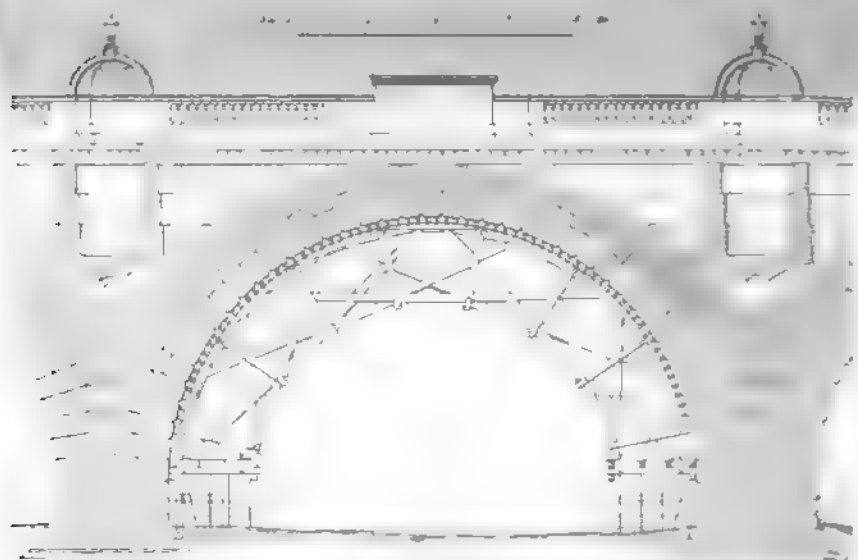
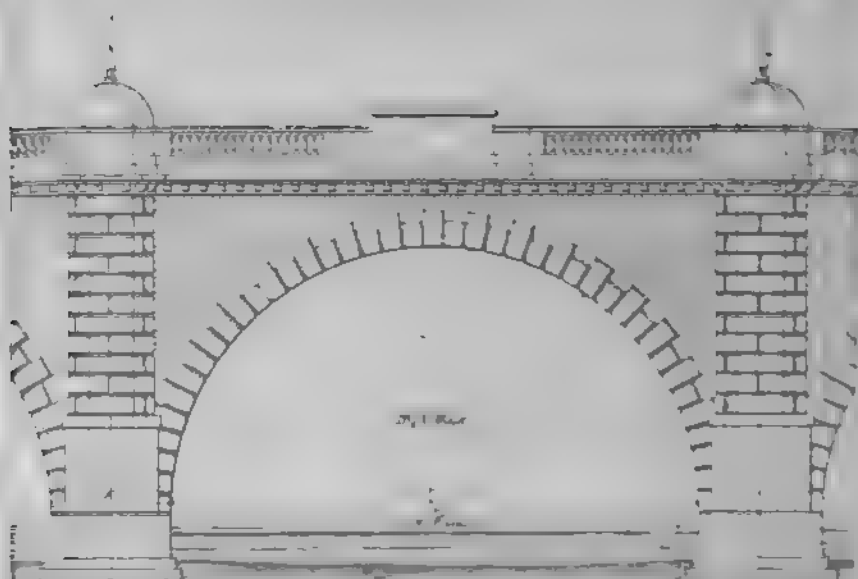
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1. Plan for a central Library of York, England



bridge :—from Whitehall,—from St. Stephen's Alley, at the end of King Street,—from New Palace Yard,—from the end of College Street,—and at the Horse Ferry, Millbank. It is scarcely necessary to observe, that the intermediate spot was that ultimately chosen.

The first stone of the new structure was laid January 29th, 1739, by Henry, Earl of Pembroke; and on the 10th of November, 1750, the last stone was laid; so that its erection occupied the space of eleven years and nine months: the amount of the sums expended on it was £389,500.\* It would have been completed much sooner, and at less expense, but for a failure of one of the piers, which settled irregularly, owing to the incautious removal of some gravel near its base. This damaged the superincumbent arch so much, that it was thought necessary to take it down; and by laying very heavy weights on the lower part of the pier, the foundation was rendered secure from the recurrence of another accident. This happened in 1747, when the bridge was almost finished; and though immediately attributable to the disturbance of the bed of the river, was also partly caused by the mode of building with caissons, instead of piling the whole foundation. The plan which the Architect adopted, was to have a cavity of five or more feet deep, dug in the bed of the river, of a proper size to receive the bottom of a caisson, or wooden case, made water-tight, and containing the lower part of the pier completed in masonry and well connected together.† This being lowered exactly

\* This was the gross sum accruing from the profits of lotteries and parliamentary grants between the years 1737 and 1749.—*Maitland's History of London*, vol. ii. p. 1350. In Rees's *Cyclopædia*, vol. v. art. Bridge, it is stated that the net expense of this structure was £218,800.

† It has been computed, that materials of this bridge to the value of £40,000

to its proper situation, the water was pumped out, and the pier, being carried up to a convenient height, the sides of the case were removed, to be used elsewhere. The perpendicular dimensions or depths of the piers are different; none of their foundations being laid at a less depth than five feet below the surface of the bed of the river, and none of them at a greater depth than fourteen feet. This variation depends on the nature of the ground; the firm bed of gravel on which the piers are placed lying much deeper on the south than on the north side of the river. All the piers are constructed throughout of Portland stone, every block of which weighs at least a ton, many of them are two or three, and several four or five tons, exclusive of some smaller stones placed at intervals, called *closers*. The stones are all set in a cement termed Dutch Tarras; besides which, they are connected together with iron cramps fastened with lead, so placed that none of the cramps can be seen, or be affected by the water.

This bridge is 1223 feet in length, and 44 feet in breadth, having on each side the carriage-way a foot-path for passengers. It consists of thirteen large and two small semicircular arches, with fourteen intermediate piers and two abutments. All the arches spring about two feet above low-water mark. The central arch is 76 feet wide, and the others decrease on either side by equal intervals of four feet. The two smaller arches, at the ends, are each 25 feet wide. Every pier is about 70 feet in length from point to point, each of them terminating in a salient angle in either direction of the

are always under water. The caisson on which the first pier was erected contained one hundred and fifty loads of timber, on which were laid 3000 cubic feet, or nearly three tons, of solid stone.—*Mantland*.

stream. The piers which support the central arch are 17 feet wide at the springing of the arches; and the rest are each one foot narrower than the preceding, leaving a clear water-way of 870 feet.

Each side of the bridge is defended by a lofty balustrade, interrupted by fourteen recesses, which were formerly covered with semi-domes, or alcoves placed over the piers. Over the central arch is a rectangular recess, forming an exterior projection towards the water.

Not less caution has been used in constructing the arches than the piers,—the soffit of every arch being turned and built quite through, as in front, with blocks of Portland stone; over which is another arch of Purbeck stone, bonded with Portland. This is four or five times thicker on the reins than over the crown; being so arranged, that by means of the secondary arch, together with the superincumbent weight, all the parts of each arch are kept *in equilibrio*. Between every two arches is a drain to carry off the surface water, which might otherwise penetrate between the joints of the structure. At each extremity of the bridge are flights of steps, constructed of Moor-stone, for the convenience of shipping and landing goods and passengers.

This bridge was erected from the designs of *Monsieur Labeledye*, a native of Switzerland, who asserted that nearly double the quantity of stone was used in its construction than in that of St. Paul's Cathedral.

Some idea of the vast conveniency of the bridges, and of the extent of traffic across them, may be formed from the following particulars, which were made as a guide in preparing an estimate of the expected tolls of the Strand, or Waterloo Bridge. On the average of six weeks daily counting, in the summer and winter of 1808, there passed over Westminster Bridge 32,000 persons, and over Black-

friars' Bridge 48,000 persons, every twenty-four hours: but on a fine Sunday in August, upwards of 70,000 persons walked over the latter bridge. In July, 1811, an enumeration was made, on the same day, at Blackfriars' and at London Bridge, from which the following abstract was taken:—

	Blackfriars.	London.
Foot passengers . . . . .	61,069	89,640
Waggons . . . . .	533	769
Carts and drays . . . . .	1502	2924
Coaches . . . . .	990	1240
Gigs and taxed carts . . . . .	500	485
Horses . . . . .	822	764

The two accompanying engravings will clearly exemplify the design, construction, and peculiarities of this bridge.

#### VAUXHALL BRIDGE,

THOUGH not belonging to the metropolis at present, will, in the course of a few years, be completely connected with Westminster, by a line of buildings on the north side, as it already is, on the south side, with Lambeth and Newington. It is constructed of *Cast Iron*, and consists of nine arches, of equal span, supported by stone piers, rusticated, and partly composed of rude fragments, united by Parker's cement. The span of each arch is 78 feet, and the height is 29 feet: the breadth of the road-way is 36 feet; and the whole length of the bridge is 809 feet. The first stone was laid May 9, 1811, and it was opened in July, 1816.

In consequence of disputes, four Architects were employed in this bridge, viz. Ralph Dodd, Sir James Benthams, Mr. Rennie, and *Mr. James Walker*, the latter of whom designed

it, and obtained much credit for his judicious arrangement and activity in completing it in its present form, after the original design, of building a stone bridge here, had been abandoned. The expense was about £300,000.

J. B.

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# TABULAR VIEW

OF THE

## SEVEN BRIDGES ACROSS THE THAMES, AT LONDON.

*Extreme lengths to opposite Banks,—Extreme Width,—Height from Low-water to Top of Parapet,—Number of Arches, and Span of Central Arch,—Materials, and Times of Commencement and Finishing,—Names of Architects,—Surface of Water-way,—Space of Solids, or Piers, in the Width of the River.*

	Length.	Width.	Height.	Arches.	Span of Centre.	Materials.	Commenced.	Finished.	Architects.	Waterway.	Height of
1. London, Old . . . Akd. by Mr. Dance and Sir R. Taylor }	930	20	40	19	70	Stone and rubble	1176	1209	{ Peter of Cole- church }	Above Starlings, 540 Below ditto, 273	396 657
2. London, New . .	920	56	55	5	150	Granite, &c.	Mar. 15, 1824	1831	J. Rennie	699	92
3. Southwark . . .	700	42	53	3	240	Iron	Sept. 23, 1814	1819	J. Rennie	650	48
4. Blackfriars . . .	1000	42	62	9	100	Portland Stone	June 1760	1770	R. Mylne	793	207
5. Waterloo . . . .	1326	42	54	9	120	Cornish Granite	October 1811	Opened Mar. 1817	J. Rennie	1080	160
6. Westminster . .	1066	42	58	15	76	Portland Stone	January 1739	1750	Labelye	820	246
7. Vauxhall . . . .	809	36	—	9	78	Iron	May 1811	July 1816	James Walker	—	—

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**LONDON :**  
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